THE MAGAZINE THAT'S BORN TO RUN
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SPRING/SUMMER 1991

Backstreets

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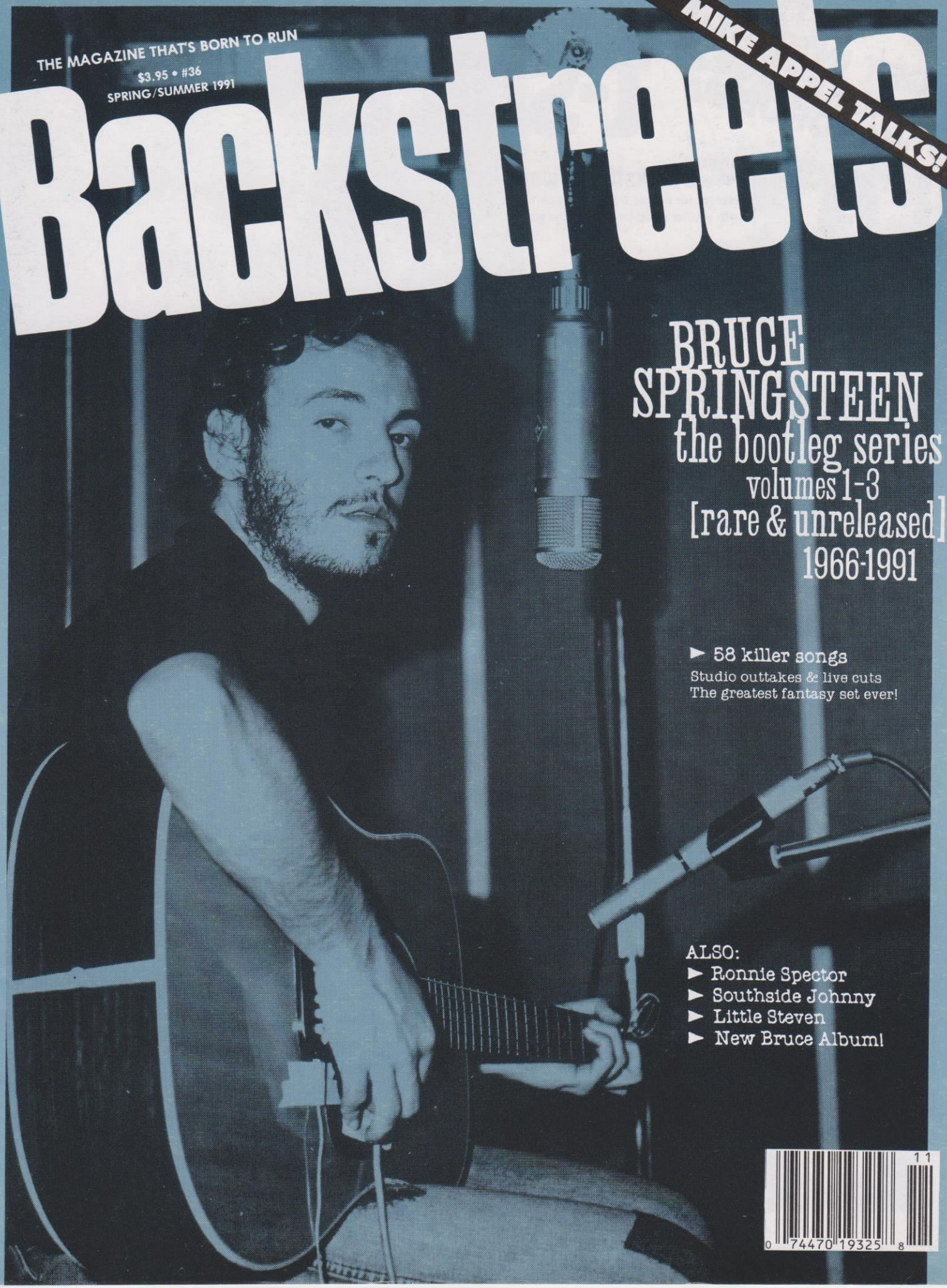

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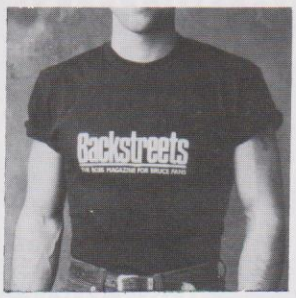

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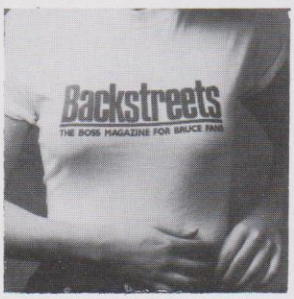

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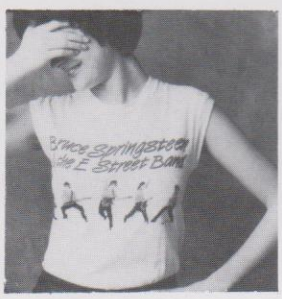

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MARK SULLIVAN PHOTO

Backstage at the Rum Runner's show, 1/20/91.

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CONTENTS

36
Vol. 9, No. 4
Spring/Summer 1991
No new album issue

Backstreets

Features

THE FABULOUS RONNIE SPECTOR
With the E Street Band by Mike Saunders 12

THE MIKE APPEL INTERVIEW
Part Two by Charles R. Cross 16

THE BOOTLEG SERIES
A box set by Charles R. Cross and Erik Flannigan 24

Departments

LETTERS
Keep those love letters and hate notes coming 4

ON THE BACKSTREETS
The wait by Erik Flannigan 7

GREETINGS FROM ASBURY PARK
Column by Robert Santelli 8

ON LIPS
On Chicken Lips and Lizard Hips 9

IN THE NEWS
Are you listening to the album yet? 10

THE BACKSTREETS JUKEBOX
Essential listening for modern times 10

IN THE NEWS
Southside and Steven together again 11

ON COLLECTING
Over 50 boot titles now out 30

CLASSIFIEDS
Lotsa messages, tape trades, sales 33

Cover

BRUCE SPRINGSTEEN
Blauvelt, NY, July 1972.
914 Studios
Design by Art Chantry

Off the Wall

BRUCE SPRINGSTEEN
Rum Runner's, 1/20/91
Photo by Debra L. Rothenberg
Correction: The Glory Days photos in Issue #34/35 were taken by Dan-Erik Joelsson.

LETTERS

TWO FOR THE ROAD

Dear Editor:

Congratulations on a very well done 10th Anniversary issue. However, your interview with Mike Appel was disturbing. To be honest, I found it difficult to trust someone who had Bruce Springsteen sign the type of contract he allegedly signed that night on the hood of a car. I don't believe Appel's assertion that he's been the real victim in all this, having his reputation damaged and so forth. He denies he was an "angry, aggressive character," and that this was a label put on him by Dave Marsh. Nonsense! Appel made himself out to be an angry, aggressive character through his tactics of getting Springsteen's records played on the radio in the early '70s.

I have no doubt that Appel worked hard to further Springsteen's career, but, remember that at that point he had a very large stake in that career. Appel was always more concerned with himself than he ever was with Bruce Springsteen and for him to claim otherwise is a greater "sin of ommission" than anything Marsh ever wrote in *Born to Run.*

Appel claims he knows something about music, yet totally dismisses any of Springsteen's work after *Born to Run.* No Springsteen fan would argue that a great deal of Bruce's greatest work came after 1975. For Appel to suggest otherwise not only insults Springsteen fans, but strengthens their beliefs that Appel is a selfish, egocentric asshole whose bitterness and hatred have blinded him to what is widely regarded as one of the greatest rock and roll bands in history.

While I do not begrudge *Backstreets* for carrying the article (in fact, it shows that the magazine is not out to glorify Bruce Springsteen), I resent what Appel is doing. He is using the interview as a promotional tool for his new book and he is doing it in a place that Springsteen fans all over the world will see it.

I might add that his book is nothing more than an attempt to cash in on a relationship that ended over 15 years ago, for which he has already been justly compensated.

His intention is not to persuade Springsteen fans of anything, he simply wants to ride the wave of anti-Springsteen sentiments that have sprung up in the press over the last few years. I resent his attitude and I resent what he has used *Backstreets* for. Furthermore, that he would exploit a relationship like the one he had with Springsteen is disgusting, and he deserves the reputation he has gotten. Hopefully, if he ever were to approach *Backstreets* in the future, the editors will say what Springsteen fans have said for years — fuck Mike Appel.

Sam Favate, Jr.
Bayonne, NJ

WAR

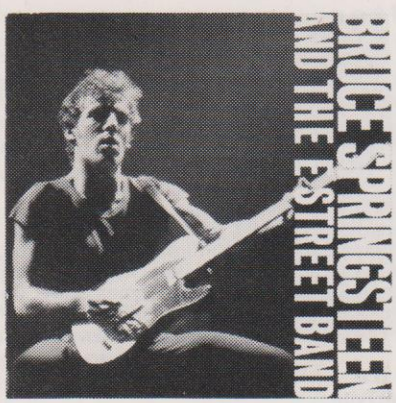
Dear Editor:

As I write this, I am listening to the radio and today the Allies have liberated the capital of Kuwait. Needless to say, I am happy with the thought that this war might be over very, very soon. The war has caused many people, the whole country it seems, to discover a feeling of patriotism. Which to me is terrific, because I have always thought this is the greatest country on earth (reading too many Captain America comic books will do that to you). And as I drive to work I see that someone has thrown red paint all over the billboard that reads "We support our President and Operation Desert Storm," and still another person has written the word "war" under the word "stop" on the stop sign. I don't feel angry at whoever did this, because I believe in the idea of America, which says it is your God-given right to express your opinion.

But, I have been troubled about how people are showing their pride. I have seen the Desert Storm t-shirts, caps, stickers and even bubblegum cards, though I personally object to merchandising a situation in which people are being killed as if it were the latest pop fad (like Teenage Mutant Ninja Turtles or New Kids on the Block), but if the profits are going to help the soldiers and their families, I am for it, reluctantly. I say "reluctantly," because as any person who has seen bootleg t-shirts at a rock concert knows, it isn't hard to make t-shirts, and I know that some of those guys are only using the profits to benefit themselves and not the soldiers.

It didn't bother me that much, until I was driving around with my girlfriend Sunday afternoon. We were at a light and saw some guy on the corner who had been selling these Desert Storm "souvineers," except he had added some new items to sell along with his flags and caps. I saw some of those cheap framed pictures you see at traveling carnivals, he had a bunch of them showing American eagles, and some Rambos. But there was a line of pictures that I recognized right away, as would any Bruce Springsteen fan, or anybody else who remembered the famed *Born in the USA* tour. There was Bruce, in various poses, all with the proud stars and stripes behind him. I was instantaneously outraged, all I could think of was the time Reagan had tried to stir some voters in Jersey by commenting that he was "born in the USA." He obviously didn't listen to the lyrics very well, and neither did this street corner hustler. I thought, "oh no here we go again." I hope with all this good feeling toward America that people are going to start to remember what happened to all those guys who came back from a war we didn't win in a matter of weeks. Because, there would be no greater sin in the world, then to hear

ORIGINAL SPRINGSTEEN TOURBOOKS



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Bruce's lyrics about that unknown American soldier crying out to be recognized by his family, friends, and even strangers being sung in ten years by a new group of veterans from our "latest" war.

Mitchell A.S. Hallock
New York, NY

ENDLESS NIGHT

Dear Editor:

Bruce Springsteen's nickname is "The Boss." I think it should be changed to "The Procrastinator." While other great artists such as the Replacements, Neil Young and Prince release albums almost every year, it will be almost four years before the next Springsteen album is out. I think Bruce is cheating himself (only eight studio albums in 18 years) and his fans by playing around in the studio for a couple years at a time. It is time for Bruce to get off his ass and rock 'n' roll!

P.J. Sincavage
Wilkes-Barre, PA

CAUTIOUS MAN

Dear Editor:

Please cancel my subscription from your magazine. Although Bruce Springsteen is a fine musician, and, you have a good magazine, the Bible says that you should worship Jehovah God, and to guard yourself from idols. Thank you for your cooperation.

John Clark
Gaithersburg, MD

THE REAL WORLD

Dear Editor:

"Real" is the best word to describe Springsteen's two shows for the Christic Institute in LA on 16 and 17 November 1990. The feelings I had when I heard that Bruce Springsteen had 'fired' his comrades through 1,001 nights, a feeling of fear, doubt and disappointment, was blown into the sea by *the man*, Bruce Springsteen. Because the LA shows were a statement that Bruce is still the same true, honest and real artist. (As a matter of fact I have never heard him so honest as in those shows in LA.) The shows were also a statement that Springsteen is finally ready to walk like a man! And if you read this Bruce, you should know that with these two shows you have reconvinced me, and I'm sure many, many more fans, to stay by your side through 1,001 nights. And if your forthcoming album is as good as these two shows, I see no reason at all why it shouldn't be your very best album! So thank you *very* much Bruce Springsteen, for keeping up your great work in this shattered time of rap, hip-hop and New Kids On the Block. You are still number one!!!

Steffen Pettersen
Moelv, NORWAY

TWO FACES

Dear Editor:

Thanks to the Christic Institute and their work — especially for bringing us Bruce! We flew from coast to coast to see Bruce after two years of waiting. Living in Maine, Bruce news is scarce, and after arriving in Los Angeles, we were pleasantly surprised to discover a second show had been added on Saturday night. We were even more pleased when we were able to purchase tickets at face value for the second performance.

The unexpected delivery of "Wild Billy's Circus Story," moving renditions of "Thunder Road" and "My Hometown," the opening acoustic "Brilliant Disguise" and several tunes from the *Nebraska* album — all were worth the trip. The new songs lyrically and musically were no surprise. As always, Bruce brought us a piece of his life: what he feels, what he thinks, and I identified. But the audience interaction and energy I usually expect at a Bruce concert were missing. I felt a little uncomfortable being told to sit and listen and applaud when I'm supposed to applaud. I can get that scenario during a performance of the Portland Symphony Orchestra. I usually leave an evening with Bruce wanting more; Friday night I felt cheated.

I went into Saturday's performance with a little less enthusiasm. Because my expectations were lower I believe my enjoyment was much greater. Bruce again requested the audience not clap along and be quiet, then laughed at his own request. With that almost inaudible chuckle, the gift had been returned to his performance. Saturday's musical selection was not as enjoyable as Friday's had been, but I left Saturday's show feeling I'd finally gotten my "Bruce fix."

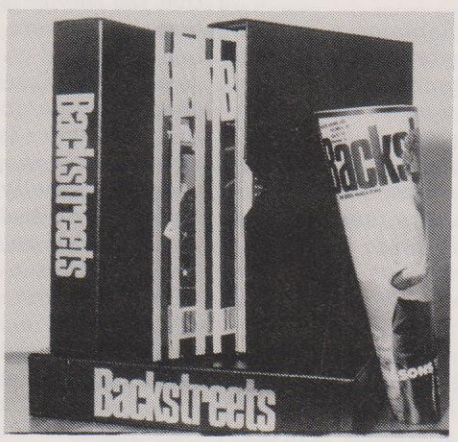
Terry Kufahl
Old Orchard Beach, ME

ORIGINAL VIETNAM VETERANS POSTERS

BRUCE SPRINGSTEEN
AND THE E STREET BAND
LOS ANGELES SPORTS ARENA
AUGUST 20, 1981
A NIGHT FOR THE VIETNAM VETERAN
ALL PROCEEDS FROM THIS POSTER BENEFIT THE VIETNAM VETERANS OF AMERICA FOUNDATION

Even we were surprised by this find. Three years ago Backstreets bought the remaining supply of this outstanding poster. If you don't know its history, the poster was issued for sale only at Bruce's Vietnam Veterans benefit show in Los Angeles, August 20, 1981. A veterans group ended up with the unsold posters, and we bought all they had many moons ago. As it turns out, another store in Houston also purchased these posters, and after stumbling upon them in their warehouse earlier this year, they sold them to us. This is an outstanding live shot of Bruce, surrounded by information about the show. All posters are rolled tightly in their original plastic sleeve. Condition is M-. This medium sized poster looks great framed and deserves to be so. Limited supplies available. $50 plus $4 shipping, available from Backstreet Records. Call 1-800-326-BOSS, or send check, money order or credit card information to: Backstreet Records, 2028 5th Ave., Seattle, WA 98115.

THE BACKSTREETS BINDER



The Backstreets Binder is the perfect way to preserve those backissues. This heavy duty, attractive binder holds up to 25 backissues of your favorite magazine. It's black, with gold type on the spine and yours free with the purchase of any six backissues or for only $15 if purchased separately, postage paid. Backissues #14-#33 are all available, except #29, so fill those missing holes in your collection and get a free binder as well. A perfect gift from one subscriber to another.

Backissues are all $5 apiece. To order call 1-800-326-BOSS or send check, money order or credit card info to: Backstreet Records, PO Box 51219, Seattle, WA 98115.

About Backstreets Magazine

Backstreets is a quarterly magazine that covers the music of Bruce Springsteen and other Jersey Shore performers. The magazine began in 1980 and over the years has covered Bruce Springsteen's recordings and performances more extensively than any other publication in the world.

Backstreets appears generally every three or four months though the actual publication date is affected by breaking news, tour coverage and the occasional special issue. Each issue of the magazine is progressively numbered. Subscribers can tell how many issues remain on their current subscription by looking at the number that appears above their name on their mailing label. If that number (it follows an "X") is the same number as the latest issue, your subscription has expired.

Unlike most larger, consumer magazines, *Backstreets* does not have the resources to continually bombard subscribers with renewal mailings so we appreciate our subscribers taking note of their expiration date and renewing when appropriate. You can renew your subscription at any time, and your prompt and early renewal is a great aid to us. Since *Backstreets* carries very little paid advertising, subscription revenue and sales of back issues and books are the only real income the magazine has so by subscribing or renewing you help us with this admittedly modest effort and showing your support.

Backstreets is available on a limited number of select newstands around the nation, though newstand availability is not something you can count on in most areas. If you're interested in the magazine, we highly recommend that you consider subscribing since subscribers are offered numerous benefits (see Hotline section below), in addition to the convenience of getting *Backstreets* hot off the press and at a discount from the cover price.

Stores interested in carrying *Backstreets* can contact our office: Though the magazine's audience is select, the sell-through percentage is extremely high and the magazine is offered to distributors on a guaranteed full return basis. *Backstreets* is also handled by a number of independent distributors including Ingram, IPD and Performance Records.

Subscription rates for *Backstreets* are $15 a year in the US and Canada (all prices are in US dollars); $25 for two years; and $32 for three years (the best value with a savings of $13). Rates for overseas subscriptions are $20 per year (again in US funds), or $35 for a two year subscription. You can enter a new subscription or renew your current subscription by writing to Subscriber Services, *Backstreets*, PO Box 51225, Seattle, WA 98115.

If you have a credit card you can FAX your order to us by calling (206) 728-8827. If you'd like to charge a subscription and don't have a FAX you can call our office at (206) 728-7603. Our office is open Monday thru Friday, from around 10 a.m. until 5 p.m., Pacific Time. Our phones are for orders and subscriptions only: Obviously we can't be working if we're answering questions about album releases or ticket sales. Please call our Hotline to be updated on all the latest news.

The Backstreets Hotline

To keep our subscribers updated with the current information during the time between issues, *Backstreets* provides a 24 hour a day information phone message, called the *Backstreets* Hotline. The Hotline is updated at least every week and contains all the latest available information on album releases, tour dates and appearances. There is no charge at present for the Hotline, though callers will pay the normal long distance charges if you are out of our calling area. The line gets hundreds of calls each week so calling at off hours is the best way to access it.

The phone number to the *Backstreets* Hotline is unlisted and unpublished since because of the high volume of calls the service can only be provided to current subscribers of the magazine. To assure that the service is only made available to those subscribers, the number to the Hotline is printed on the mailing sheet that goes to subscribers with each issue. We do change the number frequently to insure that the service is only accessed by those who are current subscribers (the number does occasionally get passed around by fans and even has been announced on the radio which causes the lines to be overloaded with non-subscribers who don't help support the service). If you're unsure of the present number for the Hotline and you are a current subscriber drop us an SASE, and we'll send it to you.

SuperSubs

Partially because of the demands of the Hotline, *Backstreets* also has a SuperSub program for those hardcore fans who also serve as the supporting members of our magazine. SuperSubs get an entire package of subscriber services in addition to their normal subscription and they are sent a special SuperSub-only Hotline number. SuperSub benefits include receiving the magazine sent first class, a special edition SuperSub t-shirt, a free classified ad in each issue, and a first class subscription to all Backstreet Records catalogs. Information on a SuperSub membership can be found on the inside back page.

Love letters, hate mail, etc.

Backstreets is very much a forum for the ideas and input of the many subscribers who contribute to the effort each issue. Letters to the editor are always welcome and we read them all and publish as many as space permits. Clips and xeroxes of news items sent in by subscribers are essential in helping us keep the magazine and hotline informative. Due to the number of inquiries we receive we cannot always answer every letter but we do respond to all who send in a SASE with their inquiry.

Backissues and past glories

Backstreets is the longest running Springsteen fanzine and it has been in business for over 11 years. The total number of pages we've published over the years represents the single largest chunk of Bruce Springsteen information ever compiled under one roof. Though many of the earliest issues are sold out and command high prices on the collector's market, a number of back issues are still available at reasonable prices until supplies are deleted. You'll find an order form in this issue of back issues still available or call our office.

In late 1989 a collection of some of the best articles from the magazine was published in the hardback book, *Backstreets, Springsteen: The Man and His Music* from Harmony Books. This 224 page book collects some of the best from past issues of *Backstreets* and also includes an extensive discography and a complete listing of all concerts Bruce Springsteen has ever performed. The book contains over 150 photographs of Springsteen, many in full color, and most have never been published before. *Record Collector* magazine described the book as "Wonderful, the best possible buy for the Springsteen convert," while the *Asbury Park Press* called the selection of photos "brilliant." The book is available in finer bookstores or by mail by calling *Backstreets* Orderline at (206) 728-7603.

Backstreet Records Catalog

Backstreets also has a separate division called Backstreet Records that publishes a mail order catalog of official and authorized Bruce Springsteen merchandise. Backstreet Records carries numerous books and fanzines about Bruce Springsteen and other related artists. You'll find information on getting the catalog mailing regularly on the inside back cover or you can write Backstreet Records at PO Box 51219, Seattle, WA 98115.

It's the hardest part

The Waiting

In recent years, one of Bob Dylan's compositions has risen to new prominence. "I Shall Be Released" has been covered by U2 in concert and has shown up as the final encore at some of the big benefit shows, including a few Amnesty International sponsored concerts. The song, like other Dylan classics, sums up the feelings behind these charity spectaculars which aim to help guarantee human rights for all people, or help those in need in the face of disaster. With a simple melody and poignant lyrics, "I Shall Be Released" is fast becoming a rock 'n' roll standard much like "Blowin' in the Wind." The funny thing is, until just a couple months ago, you couldn't find the original version on any Bob Dylan CD.

It seems strange to me that a Bob Dylan song of the stature of "I Shall Be Released" was actually an outtake, never released until the new *Bootleg Series Vol. 1-3*. Dylan wrote the song in 1967, while he and the Band recorded what would become the *Basement Tapes* in upstate New York. He gave the song to the Band, who released it on their *Music From Big Pink* album. Dylan rerecorded the song in 1971 in a much different arrangement for *Greatest Hits Vol. 2*, but the version we have come to know is much closer to the '67 arrangements. "I Shall Be Released" is one of my favorite Dylan songs.

"The Promise" is one of my favorite Bruce Springsteen songs.

Bob Dylan has always acknowledged his unreleased music. Even if he hasn't condoned bootlegging, his official lyric book includes dozens of unreleased songs. As a Dylan fan, I appreciate the wealth of Dylan material available. Not only do we now possess two outstanding boxed sets, which between them yield nearly 75 previously unreleased songs, but for most of his career, for better or worse, we've gotten an album a year of new material from Dylan. The same can certainly not be said for Springsteen and, as someone who takes his music very seriously, it makes me a little mad.

Why does it take Bruce Springsteen so long to create his music? Bruce tramps and rock critics alike have pondered this question for years. As one of our letters this issue points out, nine albums in 18 years is not what one would call an enormous output. I'm not even going to count how many albums Dylan or the Rolling Stones released during their first 18 years, but I think we all know Bruce's total could serve as the square root of either. Eliminate the first three years of Springsteen's career and you're down to six albums in 15 years, and, of course, we can't really count the *Live* album, so then it's five in 15 years. One album was a double, but still, five albums in 15 years? Has any other major rock 'n' roll artist gotten away with so little released output?

Remember how long the wait between *Darkness* and *The River* seemed? We bided our time through one delay after another, from the end of the *Darkness* tour until autumn 1980. Ha! What I'd give for another catnap like that in comparison to the hibernation we're currently enduring. Want more numbers? With the better part of the *Born in the USA* LP recorded shortly after the *Nebraska* demos in 1982, nearly all the remainder in 1983, we've gone nine years with only two studio albums to show for it. Or think about it this way, following the release of *Born in the USA* in June of 1984, until June of this year, we will have seen one studio album in *seven years*.

When Bruce announced over a year ago that he would not be working with the E Street Band on his next album, should we have been surprised? With their minimal involvement in *Tunnel of Love*, the *Born in the USA* LP stands as the band's only real output for the entire *decade* of the '80s. The E Street Band on vacation from Bruce's studio work? They have been for almost eight years.

Frightening, isn't it? Do Prince, McCartney or Dylan fans have to endure this? A record a year by those artists is a foregone conclusion, and in Dylan's case "The Never Ending Tour" (as appropriately nicknamed by fans) is well into its third year, playing some 350 dates over that time. Springsteen hasn't played that many in the past ten years. If Bruce wanted to shake off the bandwagon fans, he's certainly done it. Trouble is, he may have lost some of his hardcore fans in the process. There are a few times over the past few years when I really needed a new Springsteen record. It didn't appear, and it's frustrating that it wasn't for lack of material.

But that isn't the biggest problem I see with Springsteen's infrequent releases. What I fear is that, as evidenced in the past, this long studio process can occasionally rob us of some of Springsteen's best music. I would never be foolish enough to hypothesize about what goes on in Bruce's mind, but the manner in which he releases albums does suggest some fear of failure. Obviously I want Bruce Springsteen to create the best record he can, but at the same time I don't want him to work all the life out of it. Occasionally I'd like him to find a place for that great song that stands alone, but may not fit in exactly with the "theme" of the rest of the record. Bruce has thrown away songs other artists would give their limbs for.

Dylan has put out his share of dog records. For every *Oh Mercy* there's a *Down in the Groove*, for every *Blood On the Tracks* there's a *New Morning*. But even the worst Dylan records have one or two brilliant songs on them that wouldn't have seen the light of day if Bob had decided to wait until he had the perfect album.

I will agree that Bruce has the right to present his recordings as he wants. He has the right to control his output and to exact his standards, but Springsteen himself is a Dylan fan. He must recognize that part of Dylan's greatness is not only his quality, but his quantity, frequency and risk-taking. Is an artist always the best judge of his or her work? Aren't there dozens of examples in literature and art where an artist has dismissed a work upon creation, only to have it become one of their most beloved? If, as he has said in the past, Bruce does believe that he has written great songs that don't fit his albums, I can accept that. But he should find a place for those songs. Boxed sets are now an acceptable place for such material. He has said he wants to find a place for some of that material, to not wait so long between releases. So let's do it — now is the time.

Elsewhere in this issue we propose a hypothetical Bruce Springsteen boxed set collection of unreleased songs, along the lines of the recently released Dylan *Bootleg Series*. I guess from my perspective, I'm ready to hear some of those songs Springsteen considers a bad fit. It's time for Bruce to show us a less-than-perfect song, because they are not all "mistakes" or "rough drafts." I want Bruce Springsteen to take the risk of showing us work that he wasn't sure about. Let us be the judge.

I guess my beef isn't really with the records that Springsteen has released, just that he doesn't release enough records, despite a wealth of brilliant unissued material. And in some way, the unwillingness to find another outlet for those songs, to let us see a more complete picture of Bruce Springsteen, robs us of his artistry. People have learned the difference between a regular recording and a collection of unreleased material, and they won't be judged against each other.

It's time for Bruce Springsteen, *The Bootleg Series*, because somewhere over the course of the past four years, whole albums of important songs may have been conceived and scrapped. I could have used those records, and I could use them today.

When CBS put together the promotional material for *Nebraska* they headlined the press release with the line: "*Nebraska:* The Time Is Now." That album represented Springsteen's biggest risk yet on record and some would argue it delivered his most passionate message.

If Bruce Springsteen is to remain a vital artist on the American musical landscape, we need more of those risks and we need them soon. If there ever was a time for Springsteen to make his voice heard, that time is now.

—ERIK FLANNIGAN

The bulldozers rev

Asbury Park redevelopment looms

by Robert Santelli

Just how quiet the Jersey Shore music scene has been this past past winter and spring can be summed up this way: No major record deals for any area artists or bands, no major album releases, no new club openings, no new trends, only a sprinkling of promising new bands (Mr. Reality, Soul Engines, Gripweeds), one major concert (Bon Jovi's Christmas show at the Count Basie Theatre in Red Bank), and only one Springsteen club performance (in January at the Rum Runner in Sea Bright).

Has the scene dried up for good? No, but it hasn't experienced times this tough since the early '80s. That's when a general music industry slump, a nation-wide recession, and the backlash from the mid and late '70s Springsteen-mania effectively stifled any energy the Shore scene might have generated. However, you've got to believe things here on the Shore can only get better, if for no other reason than summer is here. There are legitimate reasons to be optimistic. Springsteen's eagerly anticipated follow-up to 1987's *Tunnel of Love* album should be out soon, perhaps in July.

Southside Johnny and Miami Steve Van Zandt have teamed up again to make a new album, due out on Impact Records (an MCA subsidiary) sometime in the fall. According to sources close to the project, the new album will almost certainly contain a sound "that's not unlike what you heard from the Asbury Jukes in 1976 and '77." To capture the old Jersey Shore sound — and spirit — there is word that Springsteen and Bon Jovi will each contribute at least one song to the album and that members of the E Street Band (Max Weinberg and Garry Tallent) and Jukes (Bobby Bandiera) will play on it. The album is being recorded in New Jersey and New York.

Two other Shore acts — John Eddie and the Red House — should also enter the recording studio soon. Ditto for Max Weinberg's R&B band, Killer Joe, which will record an album for the new rock division of Music Masters, an Ocean, N.J. label known for its jazz output. And finally, there is word from Nashville that Danny Federici, Garry Tallent, and Billy Chinnock have teamed up again to form a band and record an album. The last time this trio played together was in the late '60s. The name of the group: the Downtown Tangiers Band. According to Chinnock, the band already has interest from record companies. "What we're trying to do is write some songs and figure out just what we want to do as a band. We have a lot of options and that's pretty exciting. Whatever we decide on we want to make sure it's the right thing."

The Upstage's Margaret Potter joins old pal Bruce, 1/24/91.

DEBRA L. ROTHENBERG PHOTO

From the You've-Heard-It-All-Before-Dept. comes word that the city of Asbury Park is closer than it's ever been to reaching its redevelopment dream. City officials have altered its 1986 agreement with the Ocean Mile Development Group so that it now calls for three development phases, all of which should be completed within ten years. Development plans for phase one include the construction of three large entertainment pavillions and licensing agreements with the Cousteau Society, Ringling Brothers & Barnum and Bailey and the Jackson family. While the Cousteau Society's plan to build an educational/environmental center on Asbury's waterfront and Ringling Brothers' plans to build a space flight center will undoubtedly mean new jobs and a big share of the Jersey Shore tourist market for Asbury Park, the presence of the Jackson Family will have the most effect on the area's music scene. Rumor has it that the Jacksons will build state-of-the-art recording and video studios, complete with an ultra-modern soundstage and rehearsal facilities.

In addition to all this, Convention Hall, the city's oh so tired concert facility on the boardwalk, is to be thoroughly renovated; the Stone Pony is to be re-located somewhere on the boardwalk, and the Casino, another old boardwalk concert site, might be renovated, if a study shows it's feasible. If all this sounds exciting, it is. The only hitch is that Asbury Park has been undergoing "re-development" for years now. All it takes is one short walk along the waterfront to see things have been moving at a snail's pace, if that.

One of Nils Lofgren's first stops on his current U.S. and European Silver Lining tour was the Pony. In an interview with the *Asbury Park Press*, Lofgren spoke about the possibility of working with Springsteen and the E Street Band. "I know Bruce would always keep the door open to working with the E Street Band again," Lofgren said. "What will happen six months or a year from now, I can't tell you. I love Bruce. I love the E Street Band. Selfishly, I hope, whether it's next year or the year after that, or some point in the future, that we'll all work together again."

The 4th Annual Jersey Shore Jazz & Blues Festival was held at the Count Basie Theatre in Red Bank and outdoors at Marine Park on the Navesink River in May. In addition to showcasing area jazz and blues acts, the festival committee also brought in big name blues artists such as Robert Junior Lockwood, Otis Rush, Junior Wells, and Johnny Copeland to sing and play the blues.

Shore tidbits. . . Another venerable guitarist, Sonny Kenn, is back performing in area clubs. . . So is the Blackberry Blues (Booze) Band, featuring guitarist Paul Dickler. . . Zeke Moffit is, get this, Mideast bound. . . He and his band have been contracted by the U.S. Defense Dept. to perform for soldiers still stuck in Saudi Arabia . . . *Cold Wind,* the new album by the Fairlanes, the Shore's favorite blues-rock band, is worth checking out. . . One of the better things going on in Shore clubs these days is the "un-plugged" acoustic sessions held weekly at T-Birds' Cafe in Asbury Park. Local rockers have dusted off their hollow body guitars and given new meaning to their own songs and classics.

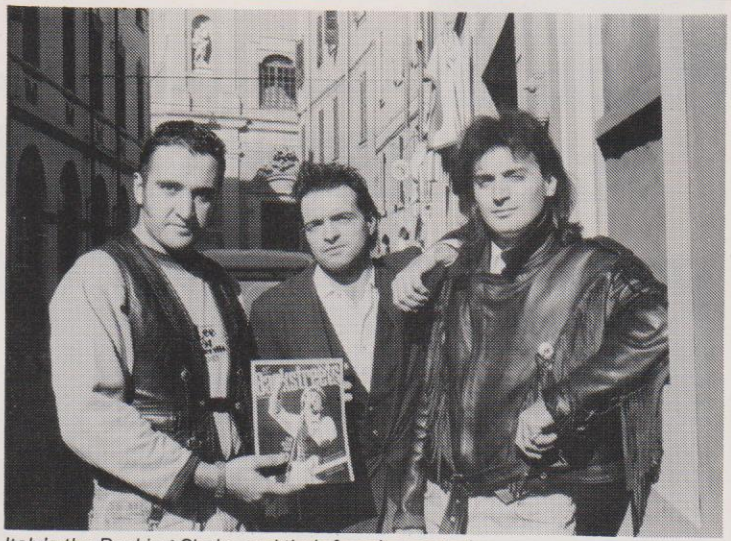
ON LIPS

PINK CADILLAC: Bruce Springsteen's name hasn't made it to the British tabloid newspapers lately with anywhere near the regularity it appeared during the late 1980s. But just to prove that the UK tabs haven't forgotten about the Boss, *The Sun* blared out the gigantic headline "Springsteen Crushes Bond Beauty's Pet Pup" in a recent edition and, of course, it was an "Exclusive." The report told us that Springsteen had run over Maryam D'Abo's dog "while driving his Mercedes sports convertible" near Malibu. D'Abo was the femme fatale in the James Bond movie *The Living Daylights*. The *Sun* story said that Springsteen was "distraught" and quoted "one of Bruce's aids" as saying, "He is a great animal lover and knew he had killed someone's pet." There was no confirmation of this report stateside so it's unclear whether the incident really happened or the *Sun* was just looking for copy (Springsteen *is* known to love dogs), but just when you thought Bruce's new album was the big news we can count on the tabs to bring us back to reality. . . . And if there wasn't enough dirt already over the dog situation, Springsteen's marital plans made headlines again (for the second time in the past six years) when no less a publication than the *Los Angeles Times* ran an article under the headline "The Future Mrs. Springsteen?" speculating that Bruce and Patti would officially tie the knot in June. One *Backstreets* subscriber who sent this clip in noted "If this turns out to be true, I hope their big day doesn't turn into another media circus." Lots luck on that. . . . Springsteen hit the tabs in the US with the news that his songs were one of the top choices for music from the troops serving in the Desert Storm effort. Cher helped organize a satellite television special that also included Springsteen's "Fire" (most rock videos were banned from being shown on the special by Saudi censors). What didn't make the Cher special and probably wasn't heard very often on the front lines was Springsteen's rendition of "War," which MTV courageously played frequently in the first few days of the conflict.

POINT BLANK: Max Weinberg has continued his excellent series of lectures around the country, speaking on college campuses and through workshops associated with the Learning Annex. Weinberg confirmed that he'll be helping with the new Southside Johnny/Little Steven project. Max says the music will harken back to the "old" Asbury Park days. At his LA lecture Weinberg told the audience that *The Wild & Innocent* was his favorite Bruce album even though he didn't play on the record. Weinberg said his least favorite Springsteen song is "Out in the Street," because he doesn't like his drumming ("When I hear that song on the radio, I can't get to the dial fast enough to turn it off"). Weinberg ended the lecture answering questions about the possibilities of working with Bruce again, saying, "Never say never."

IF I WAS THE PRIEST: The American Masters video titled "John Hammond: From Bessie Smith to Bruce Springsteen" continues to get accolades. The video recently won a Peabody award, presented to the best broadcast productions of the year. . . . Even better news is that the documentary is now available on home video. . . . Speaking of Hammond, National Public Radio has also begun to broadcast a series on Hammond entitled "The John Hammond Years." One segment is titled "The Boss" and the NPR Guide listed the program with an interesting description: "He was scruffier than Dylan and more obscure than Cohen, but Hammond saw another artist and poet in Bruce Springsteen." The program is listed as containing unreleased material from "Springsteen's beginnings." . . . Springsteen contributed a song called "Chicken Lips and Lizard Hips" to the recently released *For Our Children* CD just out from Walt Disney records. All proceeds go to the Pediatric AIDS Foundation; other artists include Bob Dylan and Jackson Browne. A video was planned and a promotional three-song cassette sampler was issued to radio stations.

MAN AT THE TOP: Nils Lofgren has been touring the country to support his new record *Silver Lining* and he's been doing lots of media appearances (including a stint on the Howard Stern show, where, for reasons that are clear only to Nils, he slammed this publication, implying that our interest was only in Springsteen's personal life. I don't know if Nils is reading a different magazine with the same name, you be the judge). In several newspaper interviews Lofgren kept alive hopes of getting the E Street Band back together again, saying that the band was on hiatus, rather than broken up. Lofgren told the *Boston Globe* that "No one knows in the future what will happen. But I guess the real story wasn't exciting enough for the press." He continued, "The rest is open to debate. But I've heard some of Bruce's new album, and it's great. I love Bruce. I'm behind him 1,000 percent." Check out Nils' live show if you get a chance. . . . E Streeter Clarence Clemons picked up another Bammie this year for Outstanding Reeds/Brass in the annual Bay Area Music Awards. . . . Danny Federici jammed in April in California at the Bruce Cohn Winery with members of Little Feat, Santana and .38 Special. A report in the *San Francisco Chronicle* described the all-star band as "linksters one and all," so perhaps Federici is as talented with a putting iron as he is with the keys. Roy Bittan found time, while not working on Springsteen's new album, to co-produce the debut album from Will T. Massey, just out on MCA.



ERMANNO LABIANCA PHOTO

Italy's the Rocking Chairs and their favorite magazine.

THE BRILLIANT DISGUISE: Emmylou Harris has covered Bruce Springsteen songs before but her cover of "Tougher Than the Rest" on her new album *Brand New Dance* is particularly notable. In a press release Harris said, "I've always felt that Springsteen was a country music singer and writer in disguise. His phrasing, his sense of melody, the straightforwardness of the things he writes about have always impressed me as being from an artist on the real poetic side of country music." . . . A new Springsteen cover band has sprouted up in the New York area called Tramps Like Us. The group play Bruce's hits and some obscure outtakes and have been recommended by several subscribers. . . . A subscriber from Sweden notes that an hour and a half TV special on Bruce aired there on March 1 and included clips from when Springsteen played with street musicians in Copenhagen and such fascinating interviews as one done with the owner of the health club where Bruce worked out on tour in Sweden. Some great videos were also included, mostly culled from the BBC special "Glory Days." . . . Ruth Kelly reports that she's revived "The Fever" fanzine and hopes to publish ten times a year. You can write for info to PO Box 18126, Chicago, IL 60618.

BORN IN MANITOBA: The *Village Voice* recently did a humorous piece on the best albums of the '90s and listed at number three was "Manitoba" by Springsteen. This fictional album was "recorded on a Walkman tape recorded in a broom closet in a small thatched hut on the remote shores of Lake Winnipeg," the *Voice* reports (Bruce had fled the country for tax evasion purposes). The album is a "tortured masterpiece" that includes such songs as "Four Wheel Drive," "Hot Dog Hut," "Worn-Through Dungarees," and the classic "Thirteen Stripes."

THE NEWS

New album just around corner?

Here it comes. . .

Bruce Springsteen will release another album, most likely this year. Despite all the rumors, all the names mentioned, and all the expectations, the only statement that can be made as of mid-May about Bruce's new record is: there will be a record, and it is expected by year's end. It is expected much sooner, though it's been expected for well over a year now. Confused? Well so are we, so let's get to the rumors.

Who's on the record? It would almost be simpler to list the musicians who *haven't* been linked to these sessions. What follows is not a complete list of names mentioned, but some of the many players reported to have worked on the album: drummer Jeff Porcaro, keyboardist Billy Payne, bassist Randy Jackson, percussionist Bobbi Hall, trumpeter Mark Isham, singers Bobby King, Sam Moore and Bernie K., and Roy Bittan. Are other E Streeters involved? Possibly, but unlikely. Little Steven is a prospect, but also improbable.

Our guess is that the core of the band remains Porcaro, Jackson and another bass player, Springsteen and Bittan. Bittan's importance to the record appears much greater than originally thought. A search through the Library of Congress copyright computer reveals that Bittan is credited for composing the music to both "Real World" and "Soul Driver." The computer also shows copyrights for "Red Headed Woman" and "57 Channels," as words and music by Bruce Springsteen. Just because the songs are copyrighted does not insure they are included on the record, but it is a hint.

What songs are on the record? We know very little about this. Six new songs debuted at the Christic Institute shows, and those have to be odds-on favorites. Only two other rumored titles have been mentioned, "Just Another Roll of the Dice," a title from very early in the sessions, and "Lovin' You is a Man's Job," a title which singer Bernie K. told a Los Angeles newspaper. He says he sang harmony vocals on "Man's Job" and one other song, while singer Bobby King told the *Chicago Tribune* he contributed to four tunes, which he described as "funky, very R&B." Expect around 12 songs on the final release.

The only song confirmed to have been recorded during the sessions is "Soul Driver." A tape copy of the studio version of the song appeared in Europe in March from sources unknown. The studio "Soul Driver" is a departure from the acoustic version of the Christic shows. Set to an almost reggae beat, the studio version is a bouncy, mid-tempo song, led by bass and keyboards, without the stark, brooding sound of the live rendition. It also includes a long organ solo in the middle and end, not unlike "Two Faces." Some who have heard the track described it as "tepid, even a bit boring," though it is impossible to know whether the version, or even the song, will end up on the finished record.

Though its title is unknown, most sources still claim that the first single off the record will be the previously mentioned duet with Sam Moore, which was described by one source as "outstanding." Apart from that, little else is known about the record, though most reports describe the sound as R&B influenced. Other comments about the record's sound include "a cross between *Tunnel* and *The River*," "garagey," and the inevitable "unlike anything Bruce has done before."

But when is the record going to be released? For the first time in two years of these columns, it isn't out of the question that you could have the record in your hands as you read this. Then again, it isn't completely out of the question that Santa Claus won't even bring you the new Bruce record. Most of the rumors in late April and early May had Bruce returning to the studio for more recording (he was scheduled for the now defunct Record Plant in March), with the implication that the record was nearly complete and could be out by the end of July. The biggest clue in support of such a release time-frame is word from Annie Leibovitz, who in an interview in the *Washington Post* said she had done three album cover photo sessions with Bruce over the past three months. For past Bruce records, album cover photo sessions have predated a record's release by three to five months, putting a new Bruce record firmly into a summer release.

On tour? Little has been said about a Bruce Springsteen tour lately, though again, most sources agree that it will happen. Rumors out of Minneapolis claim that Springsteen's management made a preliminary inquiry for September and October dates at the Met Center and one other Midwest arena. Other than that, there have been the occasional misplaced announcements and rumors of ticket sales both in Florida and New York. Tour plans won't be announced until *at least* a single is out and Springsteen may let the record built before touring. Bruce Springsteen's next tour is not going to be something you'll have to search to find out about.

So what happened to Patti's record? It was on the official Columbia schedule for June, but has been pushed back to August or September. Many took this move as clearing the way for a Bruce record, though there may be other reasons.

So what are we guessing? We'll jump on the bandwagon and say we expect the record by late summer, though concrete news on the record could come at any day. There aren't many reasons to think why the record wouldn't come out this summer, and even though stranger things have happened, Springsteen has to be aware that he can't wait much longer than four years. As for a tour, arenas in the fall sounds likely to us. Until then, cross fingers, and hope you hear Sam Moore's voice on your radio sometime soon.

Erik Flannigan

The Backstreets Jukebox

1. Bruce Springsteen
Tunnel of Love
Columbia (CD)

2. Marc Cohn
Marc Cohn
RCA (CD)

3. Gregson & Collister
Love is a Strange Hotel
RNA (CD)

4. Bingo Hand Job
Live in London
TDK (Cassette)

5. John Gorka
Jack's Crows
Windham Hill (CD)

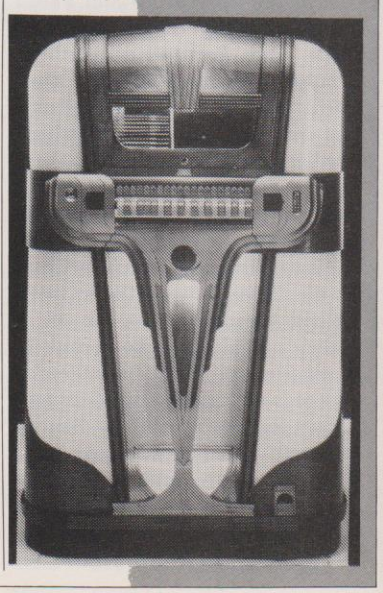
6. Little Steven
Men Without Women
Razor and Tie (CD)

7. Bruce Springsteen
The Bootleg Series Vol. 1-3
Maxell (Cassette)

8. Will T. Massey
Will T. Massey
MCA (CD)

9. Jon Dee Graham
Live at Cactus Cafe
TDK (Cassette)

10. The Beach Boys
Pet Sounds
Capitol (CD)



Bruce and Bon Jovi write songs

Steven and Southside working together again

By Desiree Jones

MARK SULLIVAN PHOTO

Southside and Steven jam last summer on the Shore.

Where is Little Steven? Since the European tour in the summer of 1989 to support his fourth album, *Revolution* (released by BMG Records only in Europe), Little Steven has kept a relatively low public profile. But that's about to change, as Steven starts a new project with an old friend: Southside Johnny.

Last summer, Steven joined the Jukes onstage at their annual Garden State Arts Center concert for the encores, along with Jon Bon Jovi. Soon after, Southside announced in a radio interview that Steven might possibly produce his next record. Many of you, like myself, probably filed this news away with those "wouldn't it be great if" announcements that never quite seem to pan out. Thankfully, this is one that came true, as rehearsal and recording is currently under way for Southside's next album, with Little Steven at the helm.

The project will bring together many of the old Asbury Park crowd, though the exact line-up of players is not known. Names mentioned include E Streeters Max Weinberg and Garry Tallent, Jukes Rusty Cloud and Bobby Bandiera, Richie "La Bamba" Rosenberg and Mark Pender, and maybe even Bruce Springsteen. Southside and Steven are putting together what amounts to the Jersey Shore All-Stars for his first release on the new Impact Records label.

The depth of Springsteen's involvement in the project is the fuzziest part of the picture, but word is that at the least, he will contribute one and maybe two songs. Steven himself has reportedly written at least five songs for the project, and songwriting contributions are also expected from Jon Bon Jovi. As if there were a lack of material, Southside and Bobby Bandiera have written a number of songs that will be considered for inclusion. Steven told the *Austin American Statesman* that recording for the record would wrap up in July. Southside is expected to play some dates in the late summer, including the Garden State Arts Center.

Steven was in Austin, Texas to check out Charlie Sexton's new band the Arc Angels, whose debut album he is likely to produce following the Southside sessions. As for his own music, Steven told the *Statesman* that he has put his career on hold while concentrating on producing other artists for the time being. Beyond producing, he is looking to put together a rock 'n' roll band in which he would not sing, but would play guitar exclusively. "I've been looking for a singer for a year and a half," Steven told the *Statesman.* He is also scheduled to produce Nigerian reggae artists Majek Fashek and the Prisoners of Conscience.

Beyond the new Little Steven projects, fans have old Steven music to be excited about. Razor and Tie Records in New York released *Men Without Women* on cmpact disc earlier this year for the first time in the US (the disc was issued in Germany in 1990). In mid-June, Razor and Tie will release *Voice of America* with two bonus tracks, "Vote" and "Caravan." Little Steven will be penning the liner notes for this release. Along with *Voice of America*, Razor and Tie will issue another related title, Gary US Bonds *Dedication*, produced by Steven and Springsteen. The label has investigated the possibility of issuing *Sun City* (still unavailable on CD anywhere in the world), but because of the number of artists on the record, a huge volume of legal rights and releases are needed, and unfortunately, *Sun City* looks unlikely on CD in the foreseeable future.

There are a few other Steven projects over the past 12 months that you might have missed. He appeared briefly on Lenny Kravitz' and Sean Lennon's remake of "Give Peace a Chance," released in January, but to little exposure. He also participated in "One World, One Voice," a special environmental music project that was released in Europe last spring. He joined dozens of artists, including Sting, Peter Gabriel, Lou Reed and Chrissie Hynde.

In June of 1990, Little Steven hosted a benefit for Nelson Mandela at Robert DeNiro's Tribeca Grill in Manhattan, along with DeNiro, Spike Lee and Eddie Murphy. The event, which was attended by members of New York's entertainment community, raised half a million dollars for African National Congress.

Possibly the most ambitious of all of Steven's projects over the past year was the creation of an international monthly magazine, *Native Nations*, dealing with Native American issues, bringing Steven's Solidarity Foundation into the public eye. Alexander Ewen, the magazine's editor, said the Foundation was created in 1986 to generate an information and networking program which would support economic self-sufficiency and the sovereignty of Indian nations. *Native Nations* is the only national, monthly, general-interest Indian magazine.

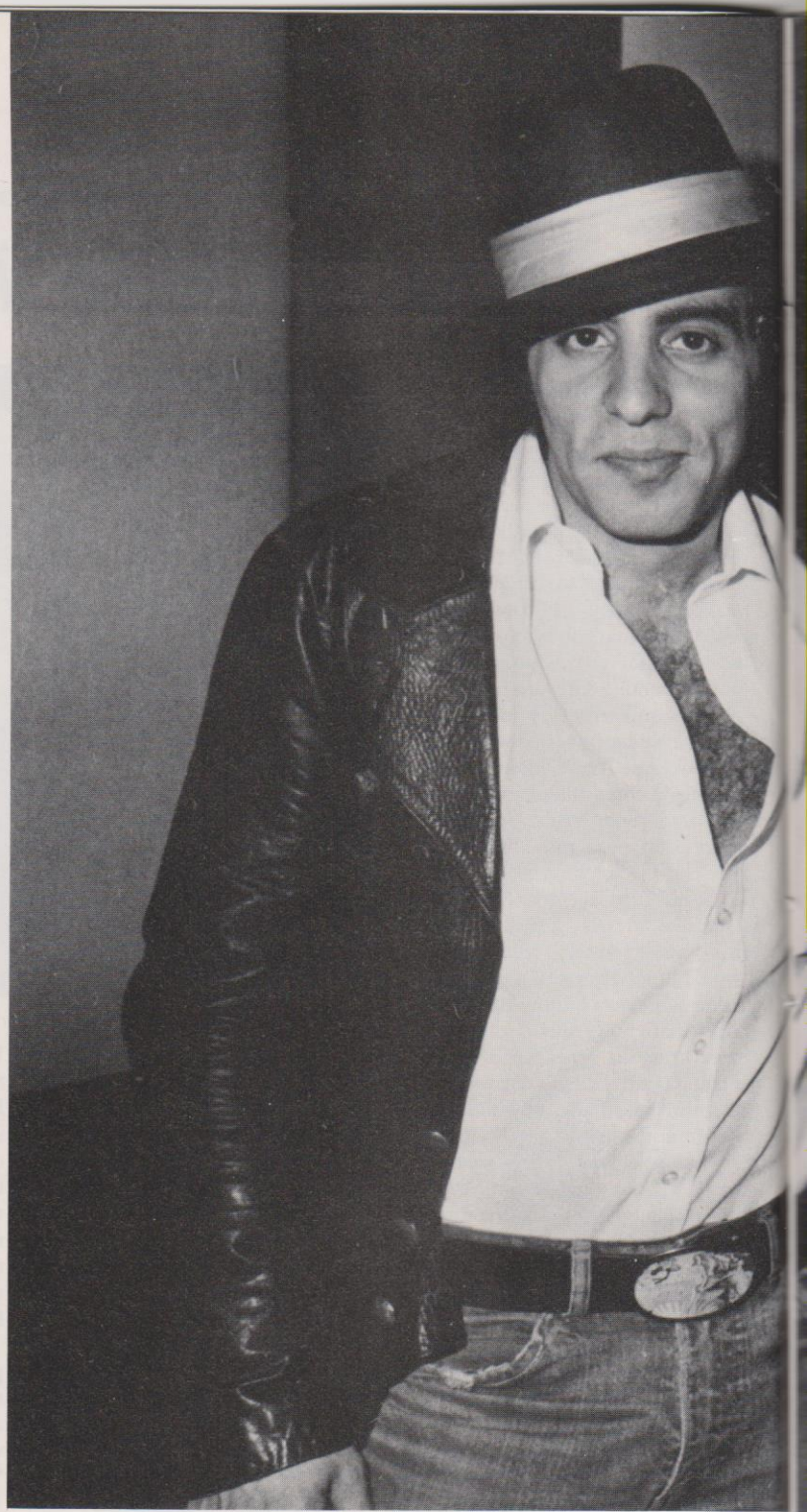
Native Nations' first issue was published in January 1991, taking as its focus the upcoming 1992 Quincentenary of Columbus' voyage to the Americas. "1992 is coming up, it is a window of opportunity for Indians to be *listened* to, people are going to respond," Ewen asserted. "We fortunately had somebody who really felt it was important enough that he would provide the resources to make sure that this could happen and put it all together." Interested readers can send $20 for a US subscription or $50 for an overseas subscription to *Native Nations*, 175 Fifth Ave., Suite 2245, NY, NY, 10010.

(Desiree Jones is editor and publisher of the Little Steven fanzine, Voice of America. *She is currently working on the newest issue.)*

The Fabulous Ronnie Spector

And her fabulous record with the E Street Band

By Mike Saunders



Switch on the radio anytime between 1960 and 1965, and it wouldn't have been long before a female voice filled the airwaves. This was the golden age of the girl groups, when the charts reverberated to the sounds of the Shirelles, the Marvellettes, the Chiffons, the Crystals, Martha and the Vandellas and a thousand others. While the music was guaranteed a place in pop history, individual group members remained anonymous, projecting a wholesome "nice girl" image. The mold was broken in the summer of 1963 when the 16-year old Ronettes, armed with the production expertise of Phil Spector, exploded into the No. 2 spot with their first record "Be My Baby." Teasing almost the entire teenage male population of the USA with their stacked beehives, heavy eye make-up and the slit-to-the-thigh dresses, they could do no wrong for the next two years. Following up with "Baby I Love You" and "Walking in the Rain" alongside their album **"The Fabulous Ronettes featuring Veronica,"** they also recorded several contributions for Spector's famous **Christmas Album**, and toured extensively, often on the same bill as the Beatles, the Stones and the Yardbirds.

Prime mover within the group was lead singer Veronica "Ronnie" Bennett. Part black, part white and part Native American, she was born on Aug. 10, 1947 and grew up in the Washington Heights district of New York City. She began singing at the age of three, and by the time she was 12, had put together a vocal group with her sister Estelle and first cousin Nedra Talley. In the early '60s they recorded a bunch of songs for Colpix Records as Ronnie and the Relatives before changing their name to The Ronettes. Working primarily as backing vocalists or dancing girls, they toured with the Joey Dee Twist Revue and were regulars at Murray the K's all-star package shows at the Brooklyn Fox. In 1963 they were working at the Peppermint Lounge when Phil Spector walked in the door. In the blink of an eye, he'd lured them away from Colpix, signed them to his own Philles label and flew them out to Gold Star studios in Hollywood. His original plan was for the group to continue as backing vocalists, but Spector soon recognised the hit-making potential of Ronnie's Frankie Lymon-like vocals. He furnished the Ronettes with a bunch of classic songs, applied his trademark wall of sound, captured it all on vinyl, and the rest is history.

The Ronettes' hitmaking period came to an end after 1965, by which time Phil's marriage had broken up, and he and Ronnie had become close. At his request, she left the group just prior to their support slot on the Beatles 1966 US tour. She was replaced by look-alike cousin Elaine. Few Beatles fans noticed the difference. Shortly afterwards, the group finally split and the girls opted for marriage and kids. Phil and Ronnie's own marriage took place in 1968 and their son, Dante, was born a year later. The first year in their 23-room Beverly Hills mansion was idyllic, but the happiness was not to last.

Since leaving the Ronettes, Ronnie had looked ahead to what she presumed would be a solo career, produced by her husband. "I thought Phil and I would have a great marriage because his first love was producing and my first love was singing. . . together we'll show the world what we can really do" she said at the time.

Her dream was shattered when it became obvious that Spector had no intention of allowing her to resume any kind of career. He became a recluse, isolating them both from any contact with the music scene, even attempting to persuade Ronnie that she had no talent. "He wanted me to be just a housewife, and there I was with five people in the household staff, my own personal maid. . . I couldn't even empty an ashtray. I didn't know why I wasn't recording and he didn't understand why I wanted to record." Their relationship cooled. As Phil locked himself in his office day after day, Ronnie patrolled the corridors of what had become her luxury prison, with the lights perpetually dim and the air-conditioning refrigerator-cool. "I was going stir-crazy. I was literally locked in. . . I sat around all day with nothing to do. I couldn't stand it."

The inevitable split occured in 1973. Ronnie packed her bags and returned to New York, taking an apartment in Manhattan. Divorce followed Phil's near-fatal car crash

MARY ALFIERI PHOTO

Miami Steve, Ronnie Spector, Bruce Springsteen, Southside Johnny, New York, 1977.

in 1974. Once settled on the East coast, Ronnie began the search for sympathetic writers and producers to help begin her long-delayed solo career but soon discovered it would be no easy task. The music scene of 1973 was a very different one to that of 1965. With her most recent recordings now almost 10 years behind her, she could find no one who perceived her as anything more than a throwback—a '60s artist whose career was long since finished. For a while, she went along with it, forming a new Ronettes for a well-received 1974 UK tour, and making several appearances on Dick Clark's all-star package shows, but she soon grew tired of the demeaning "oldie but goodie" tag. An association with Buddah Record ended when she realized they also intended to perpetuate the Ronettes connection. Tired of the search and disillusioned by the record industry attitude, Ronnie stopped working. A year passed with no solution in sight.

The stalemate could have continued indefinitely had it not been for a late phone call from Jimmy Iovine one evening in February 1976. Iovine had been the recording engineer on a couple of John Lennon's albums that were produced by Spector in the early '70s. He'd met Ronnie at a Lennon party and they'd kept in touch after her divorce. Iovine had since engineered Bruce's **Born to Run** album in 1975 and was now at the Record Plant Studio in Manhattan performing the same function on Southside Johnny & the Asbury Jukes' debut album **I Don't Want To Go Home.** In the studio with him that night were Southside and Miami Steve Van Zandt. During the previous week, the Jukes (Billy Rush-guitar; Kenny Pentifallo-drums; Alan Berger-bass; Kevin Kavanaugh-Keys; Carlo Novi-Sax, plus session men Rick Gazda-trumpet; Earl Gardner-trumpet; Bob Malach-sax; Bill Zacagni-sax and Louie Parente-trombone) had laid down the backing tracks, and now Southside was overdubbing his lead vocals. Miami Steve, apart from his job as guitarist with the E Street Band, was also the Jukes' manager, principal songwriter, part-time guitarist and singer onstage, and was about to make his debut as producer of the album. A busier man could not be found in all of New Jersey. Towards the end of that night's session, Iovine called Ronnie and casually suggested she might like to drop by

the studio and check out the tapes. "I wasn't doing anything that evening and it was right up the street, so why not?", she told **Crawdaddy** magazine in 1977.

Shortly afterward, Ronnie strolled through the studio door. Overcoming the initial amazement of being confronted by the object of many of their mid-'60s adolescent fantasies, Southside and Miami played her the backing track of "You Mean So Much To Me," which was one of Bruce's old songs from the early '70s which he'd donated for the album. Ronnie was immediately impressed and jumped at the chance when Miami suggested that she record the song as a duet with Southside. Ronnie then went home, agreeing to return the next day. Realizing what he'd just organized, Miami flew into a mild panic. "I mean . . . Ronnie Spector! . . . I didn't have the slightest idea what to do, so I immediately rang up Bruce, informed him that Ronnie was in the studio, that she wanted to sing, and for him to get over to the studio as quickly as possible and rewrite the lyrics as a Marvin Gaye/Tammy Terrell type of duet for the next day's session." Bruce obligingly turned up around 1:00 a.m. to make his alterations.

The following night was an eventful one. Having met New Orleans R&B legend Lee Dorsey when the E Street Band played his Ya Ya Lounge the previous September, Miami had arranged for him to visit the sessions and duet with Southside on "How Come You Treat Me So Bad?" An hour after Lee had left the studio, the next legend walked in dressed in jeans and a tight red t-shirt. Ronnie approached Bruce — who would have sold his guitar to be there that night — and kissed him firmly on the cheek. More than slightly impressed, he hid in the control booth and hardly spoke to her for the rest of the night. After a brief rehearsal, they rolled the tapes. The first take was fine, but the second was a killer. Ronnie threw in several of her trademark whoa-oh's and ended with "Oh Johnny, sock it to me" with Bruce straightening in his seat with amazement. The whole thing fell into place so smoothly, as Southside remembered, "Totally spontaneous . . . I had to pick Steven up off the floor, then I had to pick Bruce up off the floor, and then they had to pick me up off the floor, what a thrill, I was up all week after that."

The playback convinced Ronnie that she'd finally found what she was looking for. After a long and fruitless search, she'd met a group of people who respected her, and who shared her belief that she could become a valid '70s recording artist, and not just a nostalgia act. "I said, My God, I can't believe that I've finally met somebody, someone that knew my voice and me as an artist, that could capture my voice on record." Also impressed was Steve Popovich, the Epic A&R executive responsible for signing the Jukes. He become determined to help Ronnie find suitable material to record for herself. Meanwhile, Miami Steve completed work on the Jukes album in time for another E Street Band tour beginning March 25.

I Don't Want To Go Home, with sleeve notes written by Bruce, was released in the USA in June 1976. "You Mean So Much To Me" was the closer on Side 2 and received generous airplay. The Jukes celebrated the impending release on May 30 at the Stone Pony in Asbury Park, where they'd been the house band for 18 months. Ronnie, Lee Dorsey, Bruce, Steve and most of the E Street Band made appearances during the band's 60-minute showcase set, which was broadcast live on nine FM radio stations in the Northeast. Shortly after this famous broadcast, the Jukes ended their Pony residency and began to tour more widely, first on the East Coast and then nationally, eventually making the transition out of the bars and onto the mainstream rock circuit.

Ronnie maintained her friendship with the band, and began to make occasional guest appearances onstage whenever they were in New York City, usually for an encore of "You Mean So Much To Me." Her guest spot at the Bottom Line in October was included on **Jukes Live at the Bottom Line**, an Epic promotional album, also produced by Steve, which was issued to radio.

Having once described the sound of "Be My Baby" as "like universes colliding," Bruce's love for the Ronettes and the Spector sound in general was well known, so it was only a matter of time before he invited Ronnie onstage with the E Street Band. The date chosen was Nov. 4, at the New York Palladium, the last of Bruce's six nights there and the final night of his short fall tour. Introducing Ronnie as "somebody I'd loved and wanted to marry ever since I heard her first record,"

"Ronnie approached Bruce and kissed him on the cheek. More than impressed, he hid in the control booth and hardly spoke to her for the rest of the night."

Bruce kick-started the E Street wall of sound for a three-part medley of Ronettes hits, "Baby I Love You," "Walkin in the Rain" and "Be My Baby." It was an explosive encore to one of Bruce's best shows.

In December, Miami Steve and the Jukes started work on the bands' second album **This Time It's For Real**. After a week's work, it became clear that their chosen studio was inadequate for their needs, so the sessions were scrapped and the Jukes hit the road again. Shortly afterwards, Miami was offered the services of the CBS studio in Manhattan. With the Jukes now temporarily unavailable, Miami found himself in the frustrating position of having a studio at his disposal, but nobody to record. Steve Popovich then stepped in and suggested they now had the perfect opportunity to record a single with Ronnie. Having spent several months searching out suitable material, Popovich had selected a Billy Joel song, "Say Goodbye to Hollywood," released earlier in the year on Joel's **Turnstiles** album and apparently written with Ronnie in mind. "Popovioch called me and said, 'Ronnie you must hear this song,' so I decided to go down to Epic and listen to this 'Hollywood' thing . . . It flipped me out. In a way it's my life story . . . I knew it was for me. I thought, 'This is it — this is me in the '70s."

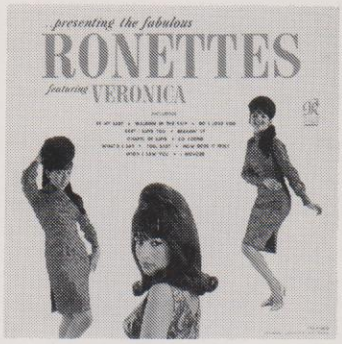
For the B side, Miami chose his own haunting ballad "Baby Please Don't Go." They now had a studio, an artist and two songs, but no musicians. Popovich then suggested

Steve Van Zandt (no hat!) directs the recording of "Say Goodbye to Hollywood."

MARY ALFIERI PHOTO

the E Street Band. Even though he was their guitarist, Steve hesitated, considering it almost an impertinence to ask for his boss's help. "It took a lot of balls to even agree to record Ronnie Spector, but using the E Street Band was an even harder decision to make" he said at the time. "The E Street Band is Bruce's band — it comes through him — we follow where he leads." Also to be considered was the fact that Bruce was embroiled in the midst of his bitter legal battle with manager Mike Appel. Nevertheless, when asked, Bruce proved more than willing to involve himself and the band, and the tapes rolled again. Just as it had at the Jukes session back in February, the whole process ran very smoothly. Backing tracks for both songs were recorded live in one night, with vocals and a handful of overdubs added the following evening. The final result was a '70s rock production which paid just the right amount of homage to the classic Spector sound. Miami recalled the session a few months later during an interview on WNEW-FM in New York: "We got Clarence the Kahuna playing tenor sax on both sides, Roy playing piano, Danny played organ and glockenspiel and possibly celeste'. . . Garry played bass, Max played drums and castanets and tamborines and anything else we could get our hands on in the studio that was free. . . The Boss is hackin' away on acoustic guitar. . . I'm playing the electric, playing Bruce's guitar as a matter of fact, that's why it's outta tune! We're all there somewhere. It was really an experiment. The whole thing was live except of course Max doing castanet parts on top of the drums. The sax I had intended to overdub as usual, but I just said 'Clarence, blow along, maybe we'll get something we can keep.' There is a certain feel to it, I think. It just worked out nice. I'm really happy with it. . . Ronnie's voice has such a very personal identity that no matter what you do, you can't disguise it or the way that she should sound, not that you'd want to in the first place. Anything she cares to sing has to turn out sounding emotional and quite similar to how people love to hear her voice. She's just unique."

With Ronnie's single complete, Steve brought the Jukes into the same studio in early January 1977 to make a fresh start on **This Time It's For Real.** This time there were no problems. Steve even managed to coax along the Drifters, Coasters and Five Satins as backing vocalists, and completed the album in time for another E Street Band tour beginning



The classic Ronettes album.

on February 5. Ronnie made her second (and final) appearance with the band at the Richfield Coliseum in Cleveland on Feb. 17, repeating the Ronettes medley from the Palladium show in November, and adding "Say Goodbye to Hollywood." Ronnie later noted Bruce and the band's obvious fan worship. "When I do his show, he insists upon doing 'Be My Baby,' 'Baby I Love You' and 'Walking in the Rain.' He loves those three songs, and when I'm onstage he's just mesmerized. It makes me feel funny in a way because I didn't think I was great like **they** think I'm great."

While Ronnie made only two appearances with the E Street Band, she began to perform on a semi-regular basis with the Jukes in 1977, to the point where her mini-set become almost an integral part of their show. Dressed in a series of dazzling see-through outfits, Ronnie would appear mid-way through the Jukes main set to sing the Ronettes medley and "Hollywood," returning during the encores to perform "You Mean So Much To Me" with Southside. She ventured out of the city to join the band on tour, appearing not just at the Pony or the Bottom Line, but at the Jukes' second home — the Agora in Cleveland, and once at the Rainbow in London, where the Jukes celebrated the end of their debut UK tour on April 6.

The Jukes album and Ronnie's single were released almost simultaneously in April 1977. Although she made no vocal contribution to **This Time It's For Real**, Ronnie's name was included in the extensive sleeve credits as "First lady of rock and roll and queen of the E Street Kings." "Say Goodbye to Hollywood" appeared on the new Cleveland International label, a subsidiary of Epic, and was credited to 'Ronnie Spector and the E Street Band.' It was originally made available in a special sleeve featuring a great shot of Ronnie and the band on one side and suitably glowing sleeve notes by latterday Bruce biographer Dave Marsh on the other, which described Clarence's opening sax blast as "A herald's trumpet announcing the return of the queen of our hearts."

In May, Southside fell ill, threatening the cancellation of four scheduled Jukes shows at the Monmouth Arts Center in Red Bank, NJ. In order to save the day, Miami Steve hastily put together what has since become known as 'The Asbury Allstars Revue.' While the first of the four shows had to be cancelled, the remaining three went ahead featuring various combinations of Bruce, Steve, Ronnie, the Jukes and the E Street Band. The shows represent a unique slice of Jersey Shore music history, and were the only occasions where Bruce duetted with Ronnie on "You Mean So Much to Me," backed by the Jukes.

In the spring of 1977, the rock grapevine was buzzing with rumors of a Ronnie Spector album to be recorded with either the Jukes or the E Street Band. (Most likely choice would have been the E Streeters, since the Jukes' relentless 1977 touring schedule allowed them very little time off.) Certainly there was no lack of enthusiasm for the project on either side. "Hollywood" had shown the potential of such a collaboration, even if it had not been a commercial success. Ronnie often stated in interviews that she was gathering material and discussing production ideas with Steve, and that there were tentative plans for her to join the next E Street Band tour. Miami Steve led an exhausting double life, dividing his time between the Jukes and the E Street Band, but would inevitably have worked on a Ronnie Spector album given the chance. Sadly, in the end, the project was beaten by the clock. On May 28, Bruce's ten-month legal battle with Mike Appel finally came to an end. Less than four days later, he had begun the year-long process which would produce the **Darkness** album. There had been a shift in priorities and there were simply not enough hours in the day to accommodate Ronnie. Miami Steve would spend the next year working on Bruce's album and the Jukes' third album, **Hearts of Stone** virtually back-to-back. The chance had slipped away. Ronnie continued her appearances with the Jukes throughout the summer, but was eventually forced to work full-time on the search for a new producer, finding herself back at square one and facing an uncertain future. Her last known guest spot with the Jukes was at the Pony in late August. After that, the Ronnie Spector/Jersey Shore connection faded away, and the world was left to wonder just what that album would have been like.

With hindsight, Ronnie's association with the New Jersey crowd was probably her greatest chance of achieving some measure of success. In the 13 years since 1977, her recording and performing career has been intermittent and directionless. During this period she has released only two albums — **Siren** in 1980 and **Unfinished Business** in 1987, which included the well-received single "Love on a Rooftop" and a duet with Bangle Susannah Hoffs. Elsewhere there have been sporadic club gigs, a further, much less successful incarnation of the Ronettes, and more appearances on all-star package shows. Ronnie married her manager, Jonathan Greenfields, in 1983 and they have two sons, Austin and Justin.

Ronnie has found it impossible to find success beyond the heady days of the mid-'60s, and has never fully escaped the shadow of Spector. She is currently entangled in legal problems of her own, suing Mark Roibowsky, author of the Phil Spector biography **He's a Rebel**, over allegations about her sex life contained in the book, and being sued by Vince Waldion for breach of

The single that resulted.

agreement regarding his share of the profits from her autobiography **Be My Baby** on which he collaborated. Ronnie allegedly broke the agreement when she signed over TV and motion picture rights to Motown Productions. Whatever the outcome, it's expected that Phil Spector will not allow any of the songs he wrote for the Ronettes to be used in any subsequent biopic. The problems continue.

Despite the fact that her solo career failed to ignite, Ronnie can at least rest assured that she has made a lasting contribution to pop history. The recordings she made with the Ronettes are timeless classics, and "Say Goodbye to Hollywood" was a spontaneous masterpiece. Baby, we still love you!

Mike Saunders is a UK Backstreets subscriber presently at work on a biography of Southside Johnny and the Asbury Jukes.

LOST IN THE FLOOD

MIKE APPEL AND THE MAN WHO GOT AWAY THE BACKSTREETS INTERVIEW, PART TWO

BY CHARLES R. CROSS

Mike Appel used to have nightmares about Frank Lloyd Wright. "I remember one show we did at Arizona State University," he says, "and we were at this theater designed by Frank Lloyd Wright. We were in there because no one else would book us at the time in that area, so we had to book ourselves. I ended up promoting the show, which was okay because we made more money that way. This was the only hall I could get us booked into. I was real nervous, even before we went there, because they'd told me Frank Lloyd Wright had designed the theater and that it was this piece of art and all. We were used to playing in beer halls and gyms and clubs so when we ended up in this piece of art I thought Bruce would go nuts when he saw it.

"We got to the theater and it was beautiful. There were these red stone blocks and these balconies up there and the place looked great. But it must have cost a fortune to build because it was so elaborate. Bruce didn't seem to pay much attention to the hall and he went out when the show began and played his usual show.

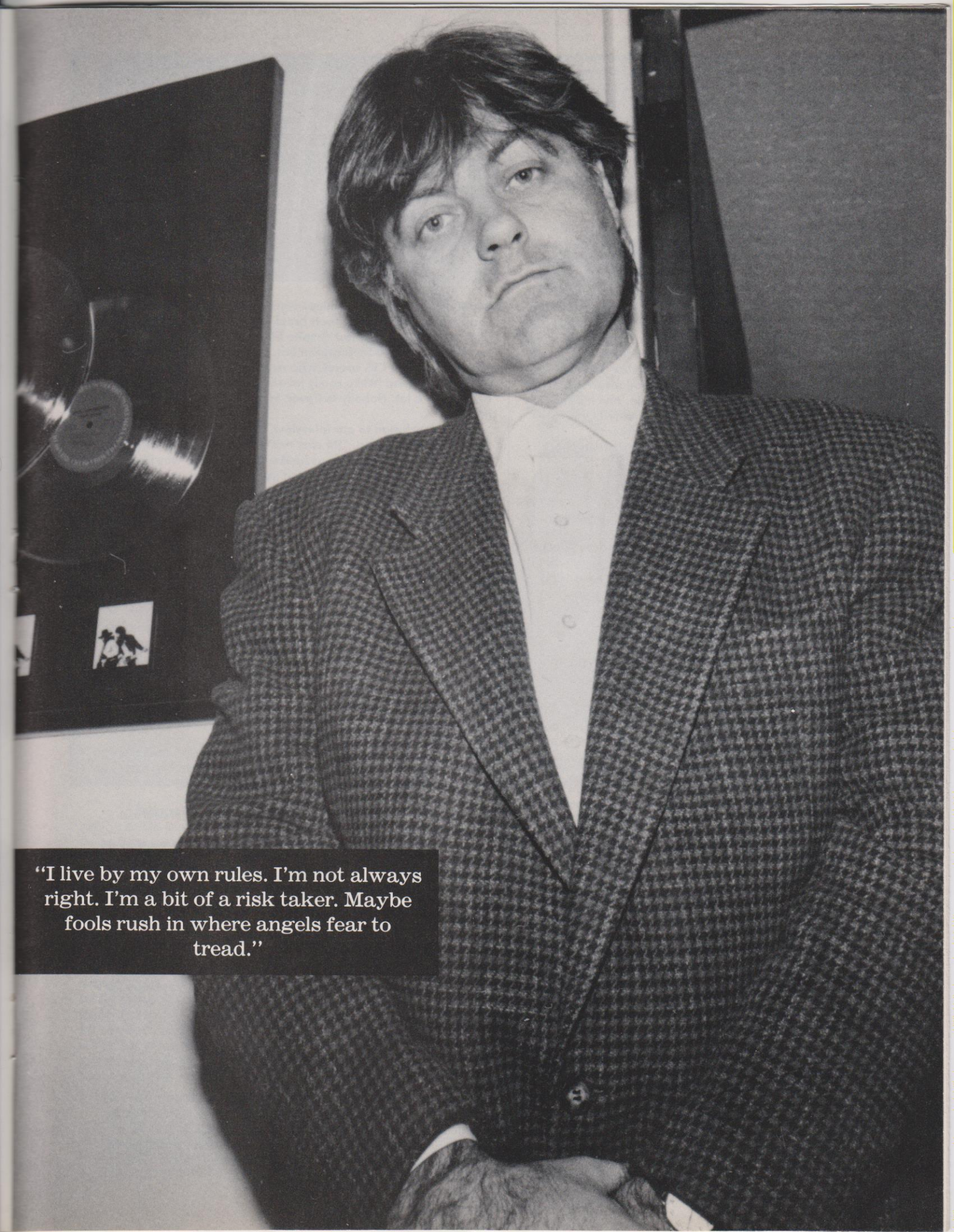
"I remember, I looked out from the side of the stage and saw that up in the balconies the place was packed beyond capacity. I remember looking out there during 'Twist and Shout' and the balconies had started to sway! They were moving up and down. I thought 'Jesus Christ, we're going to have a bunch of people crushed here because this balcony is not going to hold out any longer.'

"So I had Mike Batlin get down on his hands and knees and crawl out onstage when Bruce ended the song. He whispered up to Bruce and I had him tell Bruce to end it, because the balconies were going to collapse. And Bruce then looked up at the balcony and he could see it swaying. And he kept looking at it while he strummed his guitar. And suddenly, boom, he blasts into another song, oblivious to the balcony. I mean this was Frank Lloyd Wright for Christ sakes, and we were liable.

"Luckily it didn't collapse, but it sure looked like it might. I got him backstage after the show and just went wild. 'You want to get people killed?' I asked him. He said, 'Oh, there's elasticity built into those things.' It didn't phase him for a second, he had just gone right on playing his heart out. But if that balcony had collapsed all hell would have broken loose. It didn't stop him."

These days Mike Appel doesn't dream of balconies much anymore and he doesn't worry about Frank Lloyd Wright. But

PETE KUHNS PHOTO



"I live by my own rules. I'm not always right. I'm a bit of a risk taker. Maybe fools rush in where angels fear to tread."

even 15 years after the split up of his relationship with Bruce Springsteen, the Boss still is on Appel's mind much of the time. "You don't see a guy like Bruce Springsteen every day," says Appel in one of his trademark understatements. That thought went through Appel's head back in 1972 when Tinker West sent Appel a kid to check out, and it has probably gone through Appel's head every day since that fateful meeting. Appel went on to become Springsteen's manager during the first five years of Bruce's career until he was ousted with a highly publicized lawsuit, and Jon Landau came on the scene to direct Springsteen's future.

Though Appel's formal relationship with Springsteen ended more than a decade ago with that ugly legal battle, Springsteen has again been on his mind as Appel awaits the publication of a new book he worked on. Titled *Down Thunder Road*, the book was written by Marc Eliot, with cooperation from Appel, and tells the story of the relationship between the controversial manager and his superstar client. Scheduled for release this fall from Knightsbridge Publishers in the United States ($22.95 in hardback), the book is certain to generate headlines in the rock press. It will primarily concentrate on the complex relationship between Appel, who in many ways represented a surrogate father to the impressionable young Springsteen, and his star performer (and only client at the time). Documented by numerous court papers and containing testimony from depositions filed by Appel, Jon Landau and Springsteen himself, the book will portray Springsteen in a different light than suggested by previous books. By telling a much different Bruce Springsteen story than the two biographies from Dave Marsh, by definition the book will represent the most damning criticism yet of Jon Landau, Dave Marsh, and ultimately, Bruce Springsteen himself. This will not be the Kitty Kelley approach done on Bruce Springsteen, but considering the glowing portrait of Springsteen from the Marsh bios, it may seem like that in contrast.

Appel downplays the dirt in the book and still seems to harbor hopes that one day he and Springsteen will work together again. Appel says that he has told both Landau and Springsteen about the upcoming publication of the book and that it met with nothing more than mild curiosity from them. Despite the public perception that Springsteen and Appel are enemies, Appel says the two maintain a friendship to this day apart from their previous business relationship. As evidence of this, Appel says Springsteen gave Appel's son the leather jacket Bruce wore onstage during much of the *Born in the USA* tour, autographing it for his ex-manager's son.

Since our first part of this interview appeared in our anniversary issue, Appel has relocated from New York to Los Angeles and is working to develop record and movie deals. An act featuring twin female singers, that Appel represents, was recently signed to Scotti Bros. Records and Appel holds big hopes for them reaching a market in the same way Wilson Phillips did. Though he lives only a few short miles from Laurel Canyon, the street that served as the name for his production company to which he signed Springsteen in 1972, his business is now called "Little Wonder."

Appel's book hits the stores this fall but before the book's publication, we conducted several interviews with him over a time span of a couple of years, and the bulk of these interviews were done *before* Appel had even considered a book deal, and, hence, he was not promoting anything at the time except the desire to set the record straight on his relationship with Springsteen and the infamous lawsuit. The interviews were conducted in both Seattle and New York. In the first part of the interview, which appeared in the last issue, Appel told the story of how he first came to meet Bruce Springsteen (the songs were as "dull as hell" Appel said but still a voice went off in his head that said Bruce was going to be a "superstar"). For the first time ever Appel recounted the saga of the lawsuit and how despite rumors to the contrary, he was the victor in the legal battle ("they had no case"). Appel also revealed the shocking news that Springsteen had actually helped with a gum commercial Appel and his partner were doing at the time (Bruce played harmonica). Appel didn't mince words when speaking about Springsteen's work since their break-up ("Prove it All Night" was "a piece of shit"), but despite his strong opinions he says he remains a Bruce Springsteen fan. "Mike kept Bruce going at the time," says a CBS source who worked with Appel and Springsteen then. "Mike really loved Bruce's music and Bruce owes Mike a lot. Nobody believed in Bruce more than Mike, nobody."

"There was a point that I just felt it was at odds over such an old conflict. I just felt it was time for me to bury the hatchet. So I did it. I called Landau and he was very pleased that I did and thought that Bruce would be well disposed to sitting down with me and shooting the shit. And we did."

In this conclusion to our interview, that fanaticism comes through above all else. "He was really something," Appel says, looking off in the distance, as he describes what it was like when he first met Springsteen and heard him perform. Meeting Bruce Springsteen "was a dream come true" Appel says.

Frank Lloyd Wright to the contrary, managing Bruce Springsteen was also a dream for Mike Appel, a dream found and lost.

Backstreets: *What was the reaction of Springsteen's current management to the idea of you writing a book? You told me that you told them you were working on this.*

Appel: Yes, I did. I told Jon Landau it was coming out. They certainly didn't tell me not to do the book. They didn't do any such thing. I think Jon might have been surprised that at this late date I was doing a book about my days with Bruce and he. But he was more surprised than anything else. I don't think it went further than that. I would be reading into it and it would be all supposition on my part if I read more into it than that. He was surprised.

He said he would be interested in reading it. He said he'd be interested in reading my feelings, feelings that might never been expressed to him or to Bruce.

Backstreets: *What was Springsteen's response?*

Appel: He didn't say much about it. I don't know whether I mentioned it to him or not. I guess I did. But I don't remember him saying much about it. I hardly remember mentioning it to him but I do remember telling Jon about it.

Backstreets: *What exact day was the lawsuit settled?*

Appel: I think it was May 31, 1977. It started August of 1976 and went through May of 1977.

Backstreets: *Some people have the impression you've never spoken with Springsteen since that time. Can you explain the current status of your relationship with him? Some people think you've never talked to him since then.*

Appel: That's completely false. There was such a nasty lawsuit with so much bad mouthing going on against Mike Appel, I think people felt that after all that negative publicity concerning Bruce and Mike Appel, people thought how could they ever get back together again? How could they ever talk? But I don't know. There was a point where I just felt it was at odds over such an old conflict. I just felt it was time for me, even if nobody else felt the urgency to bury the hatchet, I decided I would do it.

So I did it. In initiated the call to Jon Landau and he was very pleased that I did and he thought that Bruce would be very well disposed to sitting down with me and shooting the shit so to speak, and he was indeed. And we did.

Backstreets: *When was this?*

Appel: November of 1986, November 20th I believe.

Backstreets: *And you hadn't had any contact with him for the nine years prior to that?*

Appel: Certainly no personal contact. I ran into Jon Landau a few times in between and there certainly were no harsh words between us. It was very cordial. With Bruce it didn't really get underway until November 20, 1986. And then we've seen each other pretty often since. I was out with him eight weeks ago in Los Angeles, we had lunch together. And before that sometime in the winter in LA again. So we have been seeing each other.

MIKE APPEL COLLECTION

Mike Appel and Clarence Clemons in 1974, looking over figures in happier times.

Backstreets: *What was it like for you personally to communicate with him again? In addition to your business relationship there was a strange dynamic between the two of you which Marc Eliot writes about as if it was a relationship between a father and son.*

Appel: Unfortunately for me--because he had that relationship with his father that might not have been the best--if I ended up being some sort of surrogate father figure, then too bad for Mike Appel. In any case, we had a great evening together. It was though, and it's hard for anyone imagining this to believe it, but it was as though absolutely nothing had transpired. It was like maybe later that evening we'd be going back to the studio and he'd be playing me his new songs. No difference. As though time didn't exist whatsoever. It does prove that relationships and emotions can bridge time and all sorts of what I call mechanical conflicts--outside factors producing events that were never natural. In other words there was never a natural reason for Bruce Springsteen and I to break up, if you know what I mean. It was more like Bruce had to be educated to a world of contracts and if these contracts had to be construed this way and that way and this is the way they are construed and therefore that guy's no good and you should break away from him. But that's all mechanical--that doesn't come from a natural relationship or a breech with me personally. It was a great evening.

When I was in Los Angeles, sometime thereafter, a year later, I told him I wanted to play him something from an artist I was involved in, John Andrew Parks who I had just finished producing. So he said "Why don't I pick you up at your place." So I said alright, and he picked me up in this black little Budget Rent A Car corvette. He is very sloppy. He has tapes, tons of tapes, all over the floor. I could barely get into the car. And we went to Alice's Restaurant for lunch and he had exactly what you'd expect him to have: a burger, a coke, french fries. He doesn't change much. We talked. I played him the John Andrew Parks tapes which he was very fond of. He loved the song "Daddy on the Radio." To quote Bruce "If that ever gets on the radio it's a smash."

As I was getting out of the car. He said "Hey, I got something for ya." I said "What do you mean?" He said "It's in this bag here." I said alright and he took it out of the bag and here it is this leather jacket. And I said "What's this?" And he said "It's the leather jacket I wore for the two year *Born in the USA* tour. I'd like to give it as a gift to your son." I was very touched by that. And he said "Let the circle be unbroken." Because I had given him my leather jacket back for the *Born to Run* album cover. That's my leather jacket he's wearing. So I guess there's a meaning to all this. And of course, my son's going to have to give it back to Evan James someday.

Backstreets: *What's the history of your leather jacket that Bruce wears on the* Born to Run *album?*

Appel: Jeez, that had been around for years. It went all the way back to 1956. I gave it to Bruce in 1975 when we did the cover.

Backstreets: *So he hadn't been wearing that jacket prior to the cover photo sessions?*

Appel: I don't know how it came to be. I told him I had a great leather jacket and it didn't fit me anymore because I had gained too much weight. But it fit him like a glove. He loved it. And he loved the idea that it was old and it was real. He's a

"I don't listen to any of it now. That's not to fault Springsteen that much. I listen to music as a business. I get much more pleasure out of listening to other material, the Eagles 'Life in the Fast Lane,' than I do out of listening to 'Born to Run.' It's a funny thing."

stickler for things that are real. He likes things that have been around, weather-beaten things and that was a weather-beaten thing. He put it right on and wore it and went over for the photo shoot. And that's why he returned a jacket. When he did I said "This isn't my jacket." And he said "I know, don't get mad , I gave it to a girl. But if you knew the girl you wouldn't mind."

Backstreets: *Was it your Elvis Presley button on the jacket or his?*

Appel: That had to be his.

Backstreets: *How do you rate the music that Springsteen has produced since your relationship ended? How do you interpret his musical direction under Jon Landau rather than Mike Appel?*

Appel: Well, there's a bit of sameness about what Bruce Springsteen does. I thought that *Born to Run* was a great album because there were unique things like "Jungleland," "Meeting Across the River," and "Night." It was a sort of odd collection of songs and they were very pompous and they were very bold. And they were really what I guess rock 'n' roll is supposed to be about. I don't even think our earlier albums captured anything like that. They captured portions of it. Maybe even subsequent albums that he did after that, with Jon, captured portions of *Born to Run* but certainly not all of it, certainly not lyrically.

Lyrically he has chosen, or the muses don't listen to him anymore, I don't know, I think he has actually chosen, he's made a concerted effort to speak more plainly, lyrically, more directly. Either because he'd rather have a broader appeal or because he wants to be less poetic. He wants to be more direct. It would seem to me that's why the lyrics today don't have that poetic character to them, or certainly not as they did then.

That stuff like "Factory." It's just "blah, blah, blah." It's so repetitive. I don't know why he did that--he can do better. It just beats it into the listener and makes him seem like this blue collar hero. But take a song like "Thunder Road" and that takes people away and gives them something to hope for.

Musically he's done a few things that I think are unique but most of it seems to fall into, it seems to have a sameness about it. I know he's tried. I think on *Tunnel of Love* he tried to break with some of his past records and maybe even the splitting up or leaving of the E Street Band is a further bit of evidence that he's looking or searching for another piece of growth. And maybe he feels this will be it, it will be one way to gain that. I don't think it's something he's entirely unaware of himself. He might have listened to the entire body of his music one day, or on several days and have said to himself "You know these songs do sound an awful lot alike." Well of course they do, he's singing all the songs and they all sound a certain kind of way. But I think more than that, a lot of them had a certain sameness about them--they weren't that unique. Of course, that's the struggle of every artist who writes all their own songs. And he's not a guy like Don Henley. You look at Don Henley's latest record and you see ten different writers. Bruce Springsteen places the entire burden on himself.

Backstreets: *Even early in his career was there ever talk of having him record songs by other artists?*

Appel: I don't think so. We may have mentioned it to him once or twice but you know, in relationship to something commercial, but I don't remember it being said. It could have been said but obviously nothing was ever done. Nobody ever said it and nobody ever got together with him as a writing team.

Backstreets: *Had any of the material that ended up on* Darkness *been recorded previously and considered for* Born to Run *or was it all unique?*

Appel: It was all unique. It was all new to me.

Backstreets: *What did you think when you first heard* Darkness*?*

Appel: Well, first off we would have followed up *Born to Run* with a live album. We were recording all those shows and it probably would have been the Roxy or C.W. Post College. You think we didn't know that a live record was what we needed? It would have been tremendous.

The first song I heard from *Darkness* was "Prove It All Night" and I really didn't like it at all. I just thought the melody and the chorus were dreadful. The melody and the guitar solo were dreadful. And, the album had a certain sameness about it. It was dark and brooding but it didn't seem to have much glory. "Promised Land" and "Badlands" had some of the pomposity musically of a "Thunder Road," it had a little bit of that. That I did like. But the lyrics then were like, there wasn't enough magic. I was so expecting the lyrics to be how they used to be I could hardly conceive of him writing so directly.

Backstreets: *To what do you attribute what you see as that change?*

Appel: Maybe it was the desire to have a wider audience although *Born to Run,* even at that time, was a platinum plus album so I don't know why he would be so concerned with widening his audience so quickly. It would seem that it would have been a conscious effort on his part to broaden his audience and to get more sales.

Backstreets: *What has he done since then that you like?*

Appel: I like his little "Brilliant Disguise" thing. And what is it "One Step Up, Two Steps Back?" There's a few things that I like that he's done. I even liked "Dancing in the Dark." And "Hungry Heart" was a fun thing. Musically "Cadillac Ranch" was another fun thing that I liked. I can't say that I didn't like anything he did since *Born to Run,* since that wouldn't be true.

Backstreets: *Do you listen to the old stuff at all? When was the last time you put on* Born to Run *on your stereo?*

Appel: Never. I have friends that call me and say they play it. I don't listen to any of it. That's not to fault Springsteen that much. I listen to music as a business and someone says to me listen to this, did you hear the new blah, blah. And I get much more pleasure out of listening to other material, the Eagles "Life in the Fast Lane," than I do out of listening to "Born to Run." It's a funny thing.

Backstreets: *You actually recorded at least one single by yourself did you not?*

Appel: That would have been on Capitol Records. Bruce got a kick out of that stuff. Garry Tallent is an archivist and he, in his travels, came across me and Bruce had him put together a tape of my stuff. And at the Roxy Theater show unbeknownst to me he had him put together this tape of my stuff and play it before the show.

Backstreets: *You probably saw a thousand live Springsteen shows. You saw the infamous Bottom Line shows from 1974 and 1975, you saw the Roxy shows. Did you see the Boston Music Hall show from 1977?*

Appel: That one I didn't.

Backstreets: *Of the shows that you saw what nights stand out as ones where Springsteen's performance stands above all others?*

Appel: I would have to say that the Bottom Line 1975 was magical. There were many magical shows but it just seems that he was devastating in that club. He was so close to you. And those little narrow tables where he came out and danced on those tables. There are damn few guys that can swagger enough to do that and get away with doing it the way he did, as Bruce Springsteen. And he demonstrated night after night, in front of Paul Simon and Bette Midler, I was sitting with Faye Dunaway, Peter Wolf, and god knows who else, and he just went right on the tables there. One night I was sitting at a table there and he jumped on it and he jumped and sat right on my lap. He was soaking wet. And he said into the mike, "You know the guy sitting here, he's my manager." And everybody clapped and hooted. He was such a live wire.

He just endeared you to him. There was nothing you didn't like about him. Just looking at him you'd say just look at how much fun this guy is having with this band. He brings out the best in you and it's good for the soul to see an act like that, especially at that time in his career.

Backstreets: *One interesting thing though is that the Bruce Springsteen you see on stage is not the same one you meet off stage. To what do you attribute this personality change?*

Appel: It seems that there's a transition, a metamorphosis if you will. He seems to be thinking all day about something, or brooding about something. You never know what the hell it is. You never know whether he had a fight with a girlfriend. There weren't that many so you really didn't think that could be the cause. And since

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PETE KUHNS PHOTO

Mike Appel, December 1990, New York City. The couch is one Springsteen used to sleep on. Gold records line the walls from Springsteen and the Partridge Family.

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you didn't see anything you'd wonder what is wrong with him? Why is he so moody and blue and brooding and doesn't say much? And then all of sudden he hits the stage, and he starts kind of slow. He's a man who knows where he's going and just how long it's going to take him and just how much energy he's going to expend getting there. He conserves that energy very well and lets it explode when necessary. He holds it back when he doesn't feel it's necessary. He's got great control that way on stage.

It seems that maybe that brooding nature all day is a conservation of energy. It's almost like the hatred a fighter has to have locked inside him to be unleashed in the killer instinct when he gets inside of that ring. Springsteen had that kind of a brooding nature so that when he went on stage and started in with the music, somehow the music released him from the mental burdens of the day, the psychic load as he would put it. All of sudden he became this other thing--totally the antithesis of what he was like. He was another man on stage. And when you went to see him after the show, he was that same jubilation, though not on stage anymore. The aura of that jubilation now surrounded him like a glow until he went to bed that night.

Backstreets: *Is Bruce Springsteen a man who lives to perform?*

Appel: I'd have to say Bruce Springsteen is a guy who doesn't want to give this up. He's a guy who wants to keep stretching whatever his imagined limits are and keep pushing forward and forward and leave a nice, big huge legacy behind him. And I think that live performance is certainly part of that.

Backstreets: *Can you see Bruce Springsteen on stage at 64 still rocking out?*

Appel: Well he certainly won't be doing the same kind of thing on stage he does now but I think he'll find a way, the way some artists find a way in that some of them go to country music. I don't know if Bruce will make that change or if like James Dean, Bruce will just kind of cut out of the world. Bruce may not cut his life off--he doesn't seem like that kind of person at all--but he may say "Look, I'm retiring." Like David Bowie or other bands he might do it just to boost his popularity and then come back. Or he might do it like a Greta Garbo and that will be the end of it. You never know. But I think you're going to see a lot more of Bruce Springsteen before he makes any such determination.

Backstreets: *Are you familiar with the song "The Promise"? It was initially reported that the song was about the lawsuit though Springsteen has since denied that.*

Appel: I don't remember. I might have heard it. Maybe he played it for me once at his house. Maybe he had a different name for that at one point. I don't remember that very well.

Backstreets: *If you would have continued on as Bruce's manager, how would things have been different?*

Appel: We would have gone on to do a number of different things. We would have done a tent tour which I had done an enormous amount of research into and I had presented it to the heads of CBS who thought it was a brilliant idea. I had mentioned it to Bruce in Phoenix and his face turned red with excitement. He really wanted to do it, I know he wanted to do it. I said "Think of it Bruce, we won't have any problems with unions, we'll rig lights the way we want them. We'll have a whole midway. This has meaning with where you come from. It's a 6,000 seat tent so we don't have to go into 10,000 halls. In a lot of towns you can't fill a 10,000 seat hall so we have to go to small halls. This sort of makes it uniform." And what could be more newsworthy than Springsteen in a tent? Not since Sarah Bernhardt with the Shuberts, in 1912, has there been something like that. So I investigated it and I had a circus boss tell me exactly what I needed to do, to get generators with mufflers so we'd have no noise, and we'd get astro turf and put a makeshift curb around in case it rained.

It was a very exciting idea. With an American original like this at this time we were outdoing ourselves. I had this idea and I think Jon put the clamp on the tent tour. Now I wasn't privy to any conversations, this is speculation on my part, but someone put the kibosh on it. The thinking on the other side of the fence might have been that this is one more example of Col. Tom Parker, Circus Parker, Mike Appel making a circus act out of Bruce Springsteen. It was, of course, exactly the opposite.

He would have done a television special. At the time the William Morris Agency called me up and said that Bob Dylan had gotten into a fight involving an NBC special. He was going to be getting a million dollars. So they called and asked me about Bruce doing it. So I asked if we could get a million and a half. And he said they will do anything you want. So I said I want something to go across the television screen that would say, "your television isn't fucked up" basically in short, "this is a show lit with entirely different values than most television shows." Then I'd do lighting in a club situation. I knew that the lighting would be different and we'd have total creative control so much so that if we didn't like it we could scrap it.

So that was the deal. It was an incredible deal. Dylan fell through so I ended up with Springsteen doing it. But it never came to pass because Springsteen and Landau didn't want to do it. So that was nixed.

Backstreets: *You were very interested in getting Bruce into either television or film. How close did you come to getting him a movie deal?*

Appel: I wanted to get him a part in the movie "King of the Gypsies." I met with Dino DeLaurentis and we were going to get Milos Forman to direct. We thought it would work out real great for Bruce. So we went up to meet Dino and he's this little Italian guy. Dino sees Bruce and says "He looks the part but can he act?" We had no problem with the first part of the script but the second half was shit. So I asked for a screenwriter to work on it. And we met with Milos Forman. He flew in for the Hammersmith Odeon concert and he came backstage with a couple of real lookers, beautiful girls. And everything was a go but then the lawsuit came up and that ended it. People now see the movie, which was changed a whole bunch, and they said "God, Bruce Springsteen in this!" But I had Milos Forman to do it. He did "Cookoo's Nest."

Once Larry Magid called me from Philadelphia and said "Listen, Mike I want to do Springsteen in JFK Stadium and I'm willing to pay half a million dollars for half a day's work and with percentages you'll walk away with a million dollars." I said "Alright, that sounds reasonable." This was early 1975. "But I said, it's a big huge place and we normally don't do these sort of things. How am I going to sell it to Bruce?" And he said "Why don't we get 20 or 30 bands from Jersey who don't have any standing and let them go on first and make a day's event out of it and make it a carnival atmosphere. Let Bruce go on at midnight and play to two or three in the morning." I tried to pass that off and Bruce said "I don't want to be part of an event." So that ended that.

I guess what it all boiled down to was that they didn't want to give Mike Appel any more power. The thing that pisses me off the most is the tent tour. That would have been on the covers of *Time* and *Newsweek* again.

Backstreets: *You've told me before the story of trying to get Bruce to play the Superbowl. Can you relate that again?*

Appel: Bruce had written this song called "Balboa vs. the Earth Slayer." I had this idea that Bruce could sing this anti-war song before the Superbowl. This was in 1972 before the first record. So somehow I actually got through to these people and told them about the idea and their response was "Who's Bruce Springsteen?" They didn't know him and they probably wouldn't know him today or go for the idea. But hey, at least I tried.

Backstreets: *Tell me again about the experience taking Bruce on the road, opening up for Chicago. I think it's still hard for some people to believe.*

Appel: What you have to remember is that back then, we couldn't choose. We had our records out but they hadn't sold anything. So we went on this tour and the first night was Madison Square Garden and it seemed like a giant place. It wasn't so bad

"I had to go down to where Mike Appel had to be gotten rid of. Because it would have been very difficult for Landau and Springsteen to have to deal with me. It would have been disasterous."

though because the guys from Chicago were really great. And we figured they would probably just stand there and play so Bruce would look good.

And he did. He really did great that night. He knocked them dead. So the next night the guys from Chicago wouldn't let us use their video. And things started to get worse from there.

It came to a head with this show in Philadelphia and it was bad. People were throwing frisbees during Bruce's slow songs and it was not what he wanted. He came back to the dressing room after the show and he kicked over a chair and he had a fit. He said "I don't want to play these big halls." And I said okay, we wouldn't play the big halls. I didn't know where else we were going to play because we didn't have much else but we ended up going back to small halls.

Backstreets: *Was the* Time *and* Newsweek *appearance the high point of your career managing Bruce Springsteen?*

Appel: That certainly was the high point though my relationship was already somewhat damaged with Bruce. But it was such a high. Maybe it was the high point of our relationship.

Backstreets: *When did the relationship start to unravel?*

Appel: Well mostly when Bruce started to rely on Jon Landau. He had a new guru. And this guru was more like pals. Perhaps I was more of a surrogate father. I took on that role and that role didn't have long to live. Yet, pals, contemporaries, had more of a relationship with each other. And I couldn't possibly compete. Jon was a new guy and there's always that new guy thing. Just being new has that appeal. I just think that maybe Jon Landau was able to appear to be less flamboyant than Mike Appel. Even when Jon speaks to you he speaks in much lower tones than Mike Appel. Maybe that comes off as unprofessional and maybe it came off that way to Bruce.

Backstreets: *How big an influence was Elvis on Bruce's formative years?*

Appel: I recently found the ticket stubs from when I took Bruce to see Elvis back in 1972 at Madison Square Garden. That was one hell of a show. He had this comedian open up who was so bad. It clearly was this total set up done by the Colonel. He was so bad that people were screaming for Elvis.

Then when Elvis Presley came out, every female had their Sylvania Blue Dot camera there and it was world war three. He stood on stage for about 15 minutes and just waved to people. I've never been in a theater before with that many bulbs going off at once. The guy had not sang a note and he was just standing there.

After the concert Bruce turned to me and said "The King." That was it. That was all that needed to be said. "The King." He held up beautifully all night long. He sounded great, he was thin, he was terrific.

Backstreets: *Do you think seeing Elvis inspired Bruce to rediscover the King?*

Appel: Well Bruce saw him in 1972 and Bruce didn't start doing those Elvis songs until later, 1974. It was years later before he seemed to feel okay about Elvis' songs.

Backstreets: *Springsteen has always been famous for his use of cover songs. Do any stand out for you?*

Appel: I loved "Every Time You Walk in the Room." And I loved the Mitch Ryder medley. I loved the original too. He did "Ring of Fire" once. Johnny Cash's "Ring of Fire." Before he did that he did the theme to "The Good, the Bad, the Ugly."

Backstreets: *What music did you personally turn Bruce on to? At the time he was clearly heavily influenced by "Blonde on Blonde."*

Appel: Bruce Springsteen was the sort of guy who had listened to lots of music. He was student of history. He had heard lots of things. I remember one particular day when I told him I wanted him to listen to something. We were doing "Backstreets" and I said "Let's try to do an identifiable solo." So I took him into the office and I played "Hello, Mary Lou" by Ricky Nelson. And James Burton plays the solo. And I pointed out how wonderful that solo was. That prompted the solo on "Backstreets."

Backstreets: *How would you describe your present relationship with Jon Landau?*

Appel: I think my relationship with Jon Landau is pretty good. We haven't had a harsh word since the end of the lawsuit. I think Jon certainly got what he wanted to get and I think that must be so satisfying to him that it would be unthinkable for him to have something bad to say about Mike Appel at this late date. They've always gotten tickets for me.

> "After the concert Bruce turned to me and said 'The King.' That was it. That was all that needed to be said. 'The King.'"

> "Why is he so moody and brooding and doesn't say much? It's almost like the hatred a fighter has to have locked inside him to be unleashed in the killer instinct when he gets inside that ring."

Backstreets: *How many times have you seen Bruce since the lawsuit?*

Appel: Jeez, I don't know. I haven't kept count. I've seen him two or three times a year. A dozen times. And quite frankly my last conversation with him was only eight weeks ago and he said "When you finish anything new I really am interested in hearing what you get into." I was rather surprised to think that he'd give a damn one way or the other. I know that he's always wanted to see me become successful because that would make him feel good, to see me have another hit and catch fire again. I'm sure both Jon and he are pulling for me.

Backstreets: *Whatever happened to Arlen Gale, the first artist you promoted after Springsteen?*

Appel: Arlen Gale was really me. Arlen Gale didn't exist as such. After Bruce Springsteen, and working with an artist where your own creativity is somewhat by necessity, you're a guy who suggests things, I felt funny about putting so much effort into an artist. If you do that you take a big chance. And if you do that and it doesn't work you get burned.

You say "Maybe next time I want to find an artist who's not really as talented as Bruce Springsteen and one where I will have more impact and control over the creative process." I wrote about 75 to 80 percent of the lyrics on that album under a host of different names. I took the record around and a lot of important people liked it. I sold it to a label who were very hot and they felt that Arlen was a hybrid between a Springsteen/Tom Petty character and Asia. The only problem was that ABC, who owned the label, was considering divesting the record division. Sure enough three weeks later, boom, and MCA took over. I blasted MCA and they said they were going to drop Arlen but before they took it down I fleeced them. That's been in other books--how Mike Appel took MCA is an example of how a manager takes on a record company.

You're in the fast lane in this business and there's nobody out there who's going to take care of you. You've got to take care of yourself.

It was an abortion. I think a lot of people thought we were some kind of Springsteen rip-off. But I was so concerned about that that I wouldn't allow a saxophone on the record. But these musicians were ten times the musicians on Springsteen's records. Are you kidding me? These guys were giants. There was no lame musician on that record. And if you read the lyrics on that record, you won't be disappointed. Those were pretty crack lyrics.

Backstreets: *Do you have any financial interest whatsoever in Bruce Springsteen's career at this point? Have you sold all your publishing rights?*

Appel: No, I have no interest. He owns all the rights. I haven't owned any part of Bruce Springsteen since 1983 and 1984. That's a fact. People like to think that managers have been so shrewd and so clever that they will figure out a way to keep going. But that's not true in this case.

Backstreets: *Was it a mistake to sell the publishing at that time?*

Appel: Yes it was. Absolutely it was. It was stupid and I needed the money at the time. I live by my own rules. It's served me well in some ways and beat me over the head in others. It's been a learning process. I'm not always right. I wished I was. I'm a bit of a risk taker. Maybe fools rush in where angels fear to tread.

Backstreets: *It's been reported that early on you mortgaged your house to keep the band above water financially. Is that true?*

Appel: No. I didn't own a house. I rented. That's another fallacy. As much as I'd love to say that. I borrowed money from my father at the time but that was about it.

Backstreets: *One of the most infamous Mike Appel stories is about the time you sent out coal to radio stations who weren't playing the record. That story helped cement your reputation. What were you thinking about when you did it?*

Appel: People always talk about the coal in stockings story. That came up because nobody was playing our record. And one day Bruce came up to me with this Christmas card of him sitting in Santa's lap and I thought it was great. So we sent it out to every radio station hoping that it might help get them to play the record. This was when the record was selling like shit. And we included a note that said that everyone who doesn't play the record will get coal for Christmas.

By Christmas, no one was still playing the record. So we said "Why not?" We got these charcoal briquettes and we stuck them in plastic bags and we put them in

> "I've met other managers who have said to me 'I've had 20 huge acts like Bruce Springsteen and nobody knows who I am. And you had Bruce Springsteen and everyone knows you.' And I say I wish I was them."

stockings and used silver paint to paint "coal" on the sides and sent them out. We sent them to all the FM radio stations along with the original note again and the picture. But what's funny about it is that after we sent it, a few stations called me up and said "Sorry, we got your coal but why don't you mail us a record so we can see what this is about?" I didn't realize at the time that the reason we weren't getting played was because CBS hadn't serviced the record.

Backstreets: *Did you ever have a relationship with Springsteen's parents? When you first signed him he really was young and I wonder about their willingness to turn him over to you.*

Appel: I certainly had spoken to Douglas and Adele, mostly to Adele since his father was kind of a silent character. But I'd speak to his mother on a regular basis. She'd always say "Send me any news clippings on Bruce that you have." So we always sent them to her. I kept talking to her into 1976. She said to me "Are you boys going to be able to work things out?" I said I didn't know. I think she was just perplexed by the whole thing.

Backstreets: *Was the lawsuit with Bruce Springsteen the hardest thing you've ever gone through in your life?*

Appel: I think in the wake of the lawsuit, the period of trying to rebuild yourself, your reputation, that was hard. I went into motion pictures to find a place where I would have some skills but no enemies. But you just can't jump into that and I lost a lot of money doing that. I certainly would like a second crack at Hollywood and I'm sure I will get it.

Backstreets: *Will there ever be a point in Mike Appel's life where you'll get some press and it won't be associated with Bruce Springsteen?*

Appel: Well I hope so. At this point it's hard for people to think about it in any other way since it was a precedent setting case and it got lots of attention. I've met other managers who have said to me "I've had 20 huge acts like Bruce Springsteen and nobody knows who I am. And you had Bruce Springsteen and everyone knows you." I say I wish I was them. It would make it a lot easier.

Backstreets: *Again, many people think you were forced from the lawsuit not to speak about all this. That you somehow disappeared.*

Appel: Well Mike Appel did disappear but it wasn't because I was precluded from doing so. Nobody won or lost the lawsuit as such because it didn't go to trial. It didn't go to trial for a lot of reasons, the main reason being because they were losing so bad, they didn't dare. They lost five to nothing in the Court of Appeals. They had an injunction levied against them and that is an extremely rare tool. They lost five nothing. Now you want to go to trial? Are you kidding? I think "Fellows whatever you thought was your case, okay, there's no case. So just lick your wounds, get CBS to pay off Mike Appel and go about your lives, simple as that." Which is exactly what happened.

Backstreets: *Your lawsuit with Springsteen is now frequently cited in other cases of contract law you said.*

Appel: What was so crazy about the case was that if Mike Appel's contracts could be broken so easily, what about CBS's? CBS had contracts with producers and artists so if Bruce could walk out on Mike Appel then every production contract that CBS had with a producer could be broken. The record industry was not rooting for Bruce Springsteen--they were rooting for Mike Appel. Because if Bruce could walk out, contracts don't mean a damn thing. They stick and they have to or it's not a business anymore.

Backstreets: *But in retrospect, did it really all have to go to this? Couldn't a compromise been worked out? Did it have to get this messy?*

Appel: Obviously not. It did in certain ways. It had to go down to where Mike Appel had to be gotten rid of I think. Because it would have been very difficult for Landau and Springsteen to have to deal with me. On *Born to Run*. I was a particular personality and I had certain musical beds and it wasn't Jon's. It was sometimes Bruce's and sometimes it wasn't. He could be swayed. I was not easily swayed. I think my love for his lyrics, that would have been a fight...I can't imagine.

I was stunned when I heard *Darkness on the Edge of Town*. I couldn't have been a part of that. I couldn't have made it. Those songs were, quite frankly, not good enough for me. It would have been a disastrous relationship. So actually Mike Appel got out right on time. Because what Bruce Springsteen did thereafter with Jon was their concoction and I can assure you that Mike Appel would not have gone along with that. It would not have flown. And he's had extraordinary success. And they might say it was good he didn't go with me because without me he had this success.

Backstreets: *How would you want to be remembered if you could write history?*

Appel: I'd want it to be remembered for the exuberance, the joy, the road from nowhere to somewhere, that rock 'n' roll does have something to offer the masses. You can go from nowhere to somewhere. If I was part of a unit that offered and represented that for a moment in time, I'm overjoyed. If I was somehow selected to be in that coveted slot even for a brief time, I'm happy.

Backstreets: *Have you ever heard the Springsteen song "Man at the Top"? The lyrics suggest the story of a kid that goes from nowhere to the top and then wonders what happens once he reaches it.*

Appel: Don't know it. But I used to say "Are we in it for the big bucks? Yep." We understood each other. I'm happy that I was part of that and I've told him that too. He knows that.

Backstreets: *Back in 1972 when Springsteen first played those two songs for you in your office that you describe as "horrible," did you ever see him become a star of the stature that he is now?*

Appel: Yeah, I did. I always thought he was going to be a monstrous star.

Backstreets: *Did Bruce see himself back then as someone who would ever be that famous?*

Appel: I think it was a gradual process for Bruce. Bruce is someone who moves slowly. I'm one to leap. He hugs the earth. He's cautious. His background has created that kind of a person. Mine was more freewheeling. Maybe I had more as a kid, and kids who had more take more chances. Kids who haven't had that much are more conservative. I think Springsteen is patient. Mike Appel likes to go for it. And that may be one portion, one fragment, of my undermining and that gave them this image of me being some flamboyant crazy man, jumping around the world like a carnival barker trying to make some kind of circus act out of Bruce. That was absolutely not the case. You know, maybe it did all come out right. Maybe it's right that Mike Appel got kicked out because maybe he's better off. I wanted something for him and it's not what

PETE KUHNS PHOTO

> "Nobody loves his lyrics or considers them as important as I ever did. If I didn't, I wouldn't have gone out on a limb as many times as I did. I had blinders on."

he got. Now he's bigger than life, and maybe that's better. I mean, maybe he thought he was better off with Landau and all his rock critic friends. Maybe he thought that that circle would do better for him.

Nobody else loves his lyrics or considers them as important as I ever did. Or I wouldn't have done what I did. If I didn't I wouldn't have gone out on a limb as many times as I did. If I wasn't absolutely seriously convinced that this guy was special and unique. I had blinders on--I couldn't see any other acts.

Backstreets: *The implication you're making is that you were the biggest Bruce Springsteen fan of all.*

Appel: For sure. I certainly was. I certainly was the first Bruce Springsteen fan. He just bowled me over. Bruce Springsteen just caught Mike Appel at the right time and that was it.

BRUCE SPRINGSTEEN the bootleg series volumes 1-3 [rare & unreleased] 1966-1991

as imagined by
Charles R. Cross and Erik Flannigan

Every Springsteen fan has the same dream. We'll skip the first few chapters where you meet Bruce, become his best pal and confidante, cruise Kingsley Avenue, hang out with him in the studio, etc., and get right to the meat of the matter. Bruce decides it's time to go through all his studio recordings and pick the best unreleased tracks over his entire career for an upcoming boxed set. And guess who he wants to go through the vault and pick the songs? It's just you, stacks o' tapes and a big booming stereo to play them on. Unfortunately whenever I have this dream, just as I put on that first tape marked "Electric *Nebraska*," the clock radio goes off.

This dream is shared by Bruce fans in all countries. In Italy, Bruce fans have done something about it. *All Those Years* remains the best retrospective, official or unofficial, of Springsteen's career. The only drawback to *All Those Years*, apart from occasionally shaky sound quality, is that it covers only Springsteen's live performances. It is Springsteen's unreleased studio songs that have always captivated collectors, but remain uncompiled in any meaningful way.

The release of *Bob Dylan, The Bootleg Series Volumes 1-3* sets a standard for treatment of influential musical artists of our time, of which Bruce Springsteen is certainly one. Its release makes a similar Springsteen project more possible than ever before. In more than a few interviews over the past ten years, Springsteen has said that he has recorded songs which he considered successful and up to his standards, but that simply didn't fit into the theme or scope of the album for which they were recorded. In 1978 he talked about releasing "Sherry Darling" as a single before *Darkness*, and just after the release of *The River*, he told an interviewer that he'd like to collect his misfit tunes on ten inch mini-albums to fill the long gap between full studio albums. Neither of those ideas came to fruition, but now the boxed set has become a viable format, satisfying to fans and industry alike, and seems the perfect home to Springsteen's unissued gems.

Like Dylan, Springsteen is a prolific songwriter, who at one point in his career was known to knock off two or three songs in an afternoon. Bruce's throwaways are still at a quality level most artists never achieve, but one can't help but wonder why "Crush On You" and "Stand On It" were released while masterpieces like "The Promise" and "Loose Ends" remain unheard to this day, except unofficially. Even Bruce himself has admitted that "Roulette" and "Be True" should have been on *The River*.

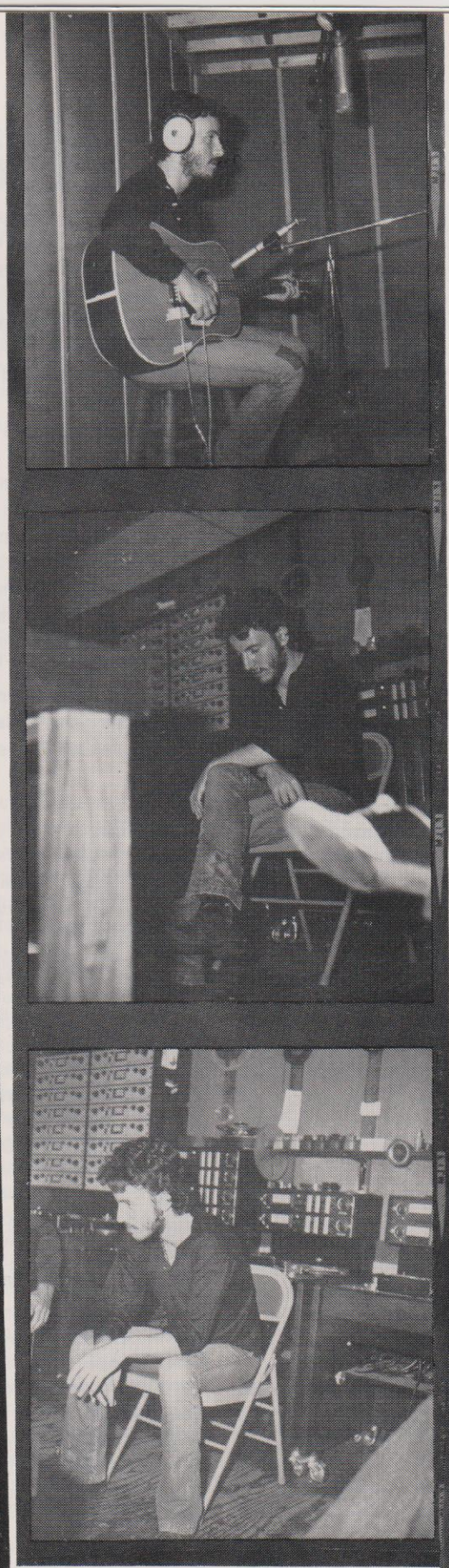
Every Bruce album since *Wild & Innocent* has been a concept album, whether officially stated as such or not. Perhaps the reason Springsteen takes so long to release albums is that he is not simply waiting until he writes and records nine satisfactory songs and three hits like other artists. Instead he waits until he finds the perfect combination of 12 songs, often from among 30 or 40, that are interrelated, that tell a story, and yield a multifaceted, but comprehensive perspective. Individual songs are never as important to Springsteen as the complete album.

If Springsteen truly deserves to be regarded in the same light as Dylan and the handful of other major rock artists of our time, a true retrospective of his career is certainly in order. *Live 75-85* did not get the job done, virtually ignoring his performing career before 1978. The *Live* set also overlooked the important songs that only showed up in concert like "Action in the Streets" and "Man at the Top." Not only did *Live 75-85* fail to live up to its own name, but it robbed us of the chance to hear Springsteen's development as an artist, instead presenting Springsteen with only one "rock 'n' roll sound," no matter what the venue size, excluding the folk, jazz and soul influence found throughout his career, and especially found in the early days.

This was sacrificed because Springsteen had a theme, a story to tell with his live album that superseded any journey through his entire career. Other songs and sounds didn't fit on the record. Not that he didn't contemplate early tunes, for we know in the planning for *Live 75-85*, tapes of songs like "Tokyo," "I Want You," and others were sent to the studio for consideration. But in the end, a great many wonderful songs were left off, and with them a piece of Springsteen.

The perception of CDs and boxed sets was also very different in 1986 than it is today. At that time, CDs had still not fully entered the mainstream. In fact, *Live 75-85* was one of the first titles to have a simultaneous release on CD, LP and cassette. Evidence from both interviews and the set itself, shows that Springsteen and Landau used recording quality as a principle criteria in deciding songs for the set, hence the reliance on the digitally recorded tapes from the 1984-85 tour. Now, as proven by the success of the Robert Johnson boxed set, music recorded by the most primitive means in 1927 will not only sell, but be critically heralded. Quality of material, not sound quality should take priority. Consumers are now educated about boxed sets, and their success has brought "alternate take" and "outtake" into the music vernacular. Public demand for more music by their favorite artists is being satisfied by these profitable boxed sets, produced for very little cost by raiding the studio vaults of existing tracks, and marketing the set in attractive, consumer friendly packaging.

Bruce Springsteen, The Bootleg Series Volumes 1-3 is an idea long overdue. We've taken the scope all the way back to 1965, for Springsteen's first ever studio recording with the Castiles, as well as including Steel Mill's demos for Bill Graham in 1970, and to four of Bruce's demos for John Hammond in May of 1972 that resulted in his signing with Columbia. The classic bootlegged songs are here, such as "The Promise" and "Murder Inc.," alternate versions of such classics as "Born to Run" and "The Ties That Bind," and live cover versions like Dylan's "I Want You" and Jackie Wilson's "Lonely Teardrops." The set ends with three passionate tracks from Bruce's most recent performance at the Christic Institute benefit shows in Los Angeles. We'd like to hear your votes for what should be included on *Bruce, The Bootleg Series*. Conceive your own set, or just vote for your favorite songs. Send your votes to Boot Series, Backstreets, PO Box 51225, Seattle, WA. We'll compile them and print the top three lists next issue.



the bootleg series
volumes 1-3

Baby I
First ever recording with the Castiles, May 18, 1966.
Goin' Back to Georgia
Fillmore Recording Studios, San Francisco, February 22, 1970.
The Train Song
Fillmore Recording Studios, San Francisco, February 22, 1970.
If I Was the Priest
John Hammond demo session, New York City, May 3, 1972.
Growin' Up
John Hammond demo session, New York City, May 3, 1972.
It's Hard to Be a Saint in the City
John Hammond demo session, New York City, May 3, 1972.
Cowboys of the Sea
John Hammond demo session, New York City, May 3, 1972.
Winter Song
Piano demo for Laurel Canyon Publishing, June 1972.
Visitation at Fort Horn
Demo for Laurel Canyon Publishing, June 1972.
Janey Needs a Shooter
Demo for Laurel Canyon Publishing, June 1972.
Bishop Dance
Live at Max's Kansas City, New York City, 1972.
Circus Song
Acoustic version from WGOE radio, Richmond, VA, May 1973.
The Fever
Demo for Laurel Canyon Publishing, May 1973.
Seaside Bar Song
Outtake from the album *The Wild, the Innocent & the E Street Shuffle*, 1973.
Zero and Blind Terry
Outtake from the album *The Wild, the Innocent & the E Street Shuffle*, 1973.
New York Song
Alternate version from the album *The Wild, the Innocent & the E Street Shuffle*, 1973.
Thundercrack
Recorded live at Kent State, Kent, OH, January 19, 1974.
You Mean So Much to Me
Recorded live at Kent State, Kent, OH, January 19, 1974.
Born to Run
Alternate version from the album *Born to Run*, August 1974.
A Love So Fine
Outtake from the album *Born to Run*, October 1974.
Thunder Road
Alternate acoustic version from the album *Born to Run*, 1975.
I Want You
Live performance, Bryn Mawr, PA , February 5, 1975.
Then She Kissed Me
Live performance, New York, NY, August 15, 1975.
Pretty Flamingo
Live performance, Los Angeles, CA, October 18, 1975.
It's My Life
Live performance, Cleveland, OH, April 4, 1976.
Action in the Streets
Live performance, Boston, MA, March 25, 1977.
Don't Look Back
Outtake from the album *Darkness on the Edge of Town*, 1977.
Rendezvous
Outtake from the album *Darkness on the Edge of Town*, 1977.
Preachers Daughter
Outtake from the album *Darkness on the Edge of Town*, 1977.
Hearts of Stone
Outtake from the album *Darkness on the Edge of Town*, 1977.
Talk to Me
Outtake from the album *Darkness on the Edge of Town*, 1977.
The Promise
Outtake from the album *Darkness on the Edge of Town*, 1977.
The Ties That Bind
Soundcheck rehearsal, Passaic, NJ , September 19, 1978.
Chevrolet Deluxe
Home demo recording, October 1979.
Stolen Car
Alternate version from the album *The River*, 1979.
Point Blank
Alternate version from the album *The River*, 1979.
Loose Ends
Outtake from the album *The River*, 1980.
I Wanna Be Where the Bands Are
Outtake from the album *The River*, 1980.
Cindy
Outtake from the album *The River*, 1980.
Rickie (Wants a Man of Her Own)
Outtake from the album *The River*, 1980.
Mary Lou
Early version of the song "Be True," 1980.
Restless Nights
Outtake from the album *The River*, 1980.
From Small Things (Big Things One Day Come)
Outtake from the electric *Nebraska* sessions, 1982.
Downbound Train
Alternate acoustic version, originally recorded for *Nebraska*, January 1982.
Atlantic City
Alternate electric version from the electric *Nebraska* sessions, 1982.
Murder Inc.
Outtake from the album *Born in the USA*, 1982-83.
(Drop on Down and) Cover Me
Early version of the song "Cover Me," 1982-83.
My Love Won't Let You Down
Outtake from the album *Born in the USA*, 1982-83.
Cynthia
Outtake from the album *Born in the USA*, 1982-83.
Frankie
Outtake from the album *Born in the USA*, 1982-83.
Sugarland
Outtake from the album *Born in the USA*, 1982-83.
This Hard Land
Outtake from the album *Born in the USA*, 1982-83.
Man at the Top
Live performance, Alpine Valley, WI, July 13, 1984.
Born in the USA
Live acoustic performance, Mountain View, CA, October 13, 1986.
Lonely Teardrops
Live performance, Sheffield, England, July 7, 1988.
Darkness on the Edge of Town
Live performance, Los Angeles, CA, November 17, 1990.
Tougher Than the Rest
Live performance, Los Angeles, CA, November 17, 1990.
Thunder Road
Live performance, Los Angeles, CA, November 16, 1990.

the bootleg series
volumes 1-3

Baby I
Bruce's first studio recording is from some 25 years ago with his first band the Castiles. Recorded at an outfit called Mr. Music Inc., at a shopping mall in Bricktown, NJ, this happy, harmless song was written by Springsteen and George Theiss during the car ride to the studio. A few acetate 45s of this single were pressed for the band members, but the original tapes are long since lost (the A-side was "That's What I Get"). Springsteen was in the Castiles from 1965 through 1968 when the band broke up. E.F.

Goin' Back to Georgia
The Train Song
In early 1970, manager Tinker West booked Springsteen and his band, Steel Mill, on a California tour. After a positive review from the *S.F. Examiner,* Bill Graham expressed an interest in signing the band and booked them into his studio for a demo session. Three songs were recorded, the strongest two of which are presented here. Graham was impressed enough to offer the band a contract with a $1000 advance, but West turned them down, and the band returned to New Jersey. Both "Goin' Back to Georgia" and "The Train Song" were frequently performed in concert by Steel Mill, the group Springsteen fronted from late 1969 to early 1971. E.F.

If I Was the Priest
Growin' Up
It's Hard to Be a Saint in the City
Cowboys of the Sea
When Bruce Springsteen walked into John Hammond's office at CBS in early 1972, he had something to prove. Springsteen had played in bands on the Shore for years and had dreamed of being a rock 'n' roll singer all his life, but this was his first shot at the big time. At his first meeting with Hammond, Springsteen played two songs, including "If I Was the Priest." The song impressed Hammond enough that he asked for a full audition session so on May 3, 1972, Springsteen laid down more than a dozen songs in a session that's come to be known as the John Hammond demos. These demos show the pure unadulterated Bruce Springsteen: This was before any production advice from Hammond or Appel, and the tunes simply feature Springsteen singing into a microphone accompanied by his guitar or piano playing. Though the songwriting was the point of these demo sessions, what was really being auditioned was Bruce Springsteen's muse: Hammond had already heard the brilliant "If I Was a Priest" and what he wanted to know was if this Jersey kid had the right stuff. The material from this demo session proves that unequivically Bruce Springsteen had *it,* whatever that elusive "it" might be. Appel says walking out of the session Bruce and he literally skipped down the street because even though Hammond had yet to sign them, they knew "it" was there. The four songs collected here are from the slew that Springsteen recorded that day, and hearing them today they sound like the purge of all purges—as if Springsteen was expelling all 22 years of his "Growin' Up" in one afternoon session. "Growin' Up" and "It's Hard to Be a Saint in the City" would both end up on the *Greetings* album, but with the punch of the E Street Band behind them. Approached here as folk songs, the adolescent angst of these tunes is even more apparent and there is a youthful charm to these renditions that was missing when it came time to record these songs. The original demos seem more human than the rock 'n' roll versions, and perhaps that's because the lyrics were what was most important for Hammond's interest. "If I Was the Priest" was never released by Springsteen, though a couple of other artists have covered this song. It can be argued that this is Springsteen's most religious work, an attempt to exorcize his Catholic school upbringing and create an identity for himself. Both this song and "Cowboys of the Sea" reflect a fascination with the old west that strangely was all over the work of this teenager from Freehold. Springsteen would revisit these themes years later with the *Nebraska* album and with songs like "Badlands" and "This Hard Land." C.R.C.

Winter Song
Visitation at Fort Horn
Janey Needs a Shooter
In 1972, Bruce Springsteen was a songwriting machine. Taking the bus into New York City, from his home on the Shore, Springsteen would write a new song almost every day and this year represented his most prolific period ever. It was still unclear to Hammond and Appel as to just what sort of artist Springsteen was going to be—whether he'd be a folksinger, a rock 'n' roll singer, or whether he'd write songs for other people—but what was clear was that he was pumping the tunes out at a rate that amazed everyone around him. At one point it became clear to Appel that it might make some sense to get some of this material captured on tape and to that end Appel had Springsteen repeat his Hammond experience and play for the tape recorder on a number of occasions. Acetates were made of a few of these songs and some tapes have leaked out over the years. Some collectors confuse this material (circulated through collectors as the London Publishing demos) with the earlier Hammond demos. "Winter Song" is a long atmospheric number that showcases Springsteen's piano playing like no other tune in his catalog—Springsteen's craft here is not far removed from the likes of Roy Bittan and at times this song is reminiscent of the styling of George Winston. "Winter Song" is about as classical as Springsteen's music ever got, and represents a dramatically different direction from his rock 'n' roll roots. "Visitation at Fort Horn" was seriously considered for the first album but was dropped in favor of "Saint in the City," a move that further pushed Springsteen into the rock 'n' roll camp. "Janey Needs a Shooter" is one of those tunes that Springsteen could not quite give up on though he never officially released the cut. This is the original demo from 1972. C.R.C.

Bishop Dance
Circus Song
The Fever
Regional radio played an important role in Springsteen's early rise in popularity in the Northeast. "Bishop Dance," recorded at the legendary Max's Kansas City, was included on the first King Biscuit Flower Hour program in 1972, and circulated to radio stations around the US. It can still be heard on the air occasionally to this day. "Circus Song," is a fine example of the acoustic material Bruce and the band would play at radio stations during afternoon appearances to promote their performance in the city that evening. "The Fever," is one of Springsteen's most famous unreleased songs, and this version was recorded at a radio studio in Richmond, VA. Sent out to selected stations in tape form, the song received airplay in late '73 and early '74, and, though it was never included on any Springsteen album, it was eventually released by Southside Johnny, who made it his signature tune. E.F.

Seaside Bar Song
Zero and Blind Terry
New York Song
It is difficult to discriminate between songs Springsteen recorded as publishing demos and those that were outtakes (considered for, but left off of specific albums). Both "Seaside Bar Song" and "Zero and Blind Terry" were planned for inclusion on *Wild & Innocent,* but omitted, some say at the request of then Columbia president Clive Davis. The rollicking "Seaside Bar Song," captures the bar band sound of Bruce's early years, and this tune was sent out as a publishing demo, though only one cover version surfaced. "Zero and Blind Terry," grew out of an earlier song, played live in the opening sets Bruce did on the Chicago tour, called "Phantoms." It is probably the first of the romance epics that we would eventually hear in "Incident on 57th Street" and "Backstreets." "New York Song," would evolve into "New York City Serenade" on *Wild & Innocent,* with the arrival of David Sancious to the band, though this earlier version features Springsteen on piano. E.F.

Thundercrack
You Mean So Much to Me
These two of Springsteen's greatest early songs were concert favorites. The long "Thundercrack" is probably the grandfather of "Rosalita," while "You Mean So Much to Me," dates back to the Bruce Springsteen Band in 1971. Springsteen played the song live on the '73 and '74 tours, in both slow and fast versions, and eventually gave the tune to Southside Johnny, who recorded a version with Ronnie Spector. E.F.

Born to Run
A Love So Fine
The E Street Band faced its first major personnel change in the summer of 1974, when David Sancious and Ernest Carter left to pursue their own jazz project. But before they left, they participated in one last recording session for a song which both Springsteen and then manager Mike Appel knew was the band's best yet. The attempt to duplicate Phil Spector's "wall of sound" for "Born to Run" became so furious, that no one is sure just how many tracks were overlaid for the final version, but there were dozens. Though the finished song is bursting at the seams, this alternate take adds a double-tracked lead vocal, more strings and a female chorus backing up Bruce. In October, after recruiting Roy Bittan and Max Weinberg through the classified ad section of the *Village Voice,* the new E Street Band went to 914 Sound Studios in Blauvelt, NY and recorded this instrumental interpretation of the Chiffons' "A Love So Fine." Though briefly considered for *Born to Run,* the song would turn up again, when Springsteen used it as the foundation for the *Darkness* tour instrumental "Paradise By the 'C'." Also musically similar to the '77 tour rave-up "Action in the Streets," included on this set. E.F.

Continued on next page

the bootleg series
volumes 1-3

Thunder Road
Springsteen recorded "Born to Run" before he'd cut anything else on his third record, and while he was never completely satisfied that he'd gotten the exact sound on the released version of "Born to Run," he at least knew what direction he was heading. But when it came time to record the other material that he'd written for the album, Springsteen lacked a unified vision and he experimented with several different approaches. This acoustic version of "Thunder Road" departs so dramatically from the take included on the record that it can be considered a different song entirely: Though the lyrics are the same as the album version, Springsteen's singing is so dark and morose, the lyrics reflect defeat rather than jubilation. When Springsteen sings "I'm pullin' outta here to win" on this take, it seems far more likely he's pulling away in abandon, rather than in any victory. There is a flip side to any search, to any dream, and this song showed that even in the escapism of "Thunder Road" there was darkness. No song in Springsteen's catalog holds as many different interpretations as "Thunder Road," and once you listen to the acoustic version you'll never dismiss the album version without considering this contradictory angle. C.R.C.

I Want You
Then She Kissed Me
Pretty Flamingo
During the early years of Springsteen's seemingly unending tour of the East Coast, the E Street Band became a human jukebox, able to tackle any oldie, willing to leap over any classic from the past and make it their own. The band played literally hundreds of covers and this wasn't because of lack of original material. At times it seemed like Springsteen's music was so rooted in the early rock 'n' roll sound that the only way to clearly demonstrate the development of, say, a song like "Born to Run," was to listen to it following "Devil With a Blue Dress." Springsteen burst forth from those roots and his extensive use of covers was his small homage to the songs that influenced him. And these covers have educated his public: Far more people heard Springsteen's version of "Have Love, Will Travel" from the Pacific Northwest group the Sonics, than ever heard the tune originally. Covering "I Want You" by Dylan was more than just homage though for Springsteen. *Blonde on Blonde* had been a monumental album for the young Springsteen growing up, and years later Bruce would induct Bob Dylan into the Rock 'n' Roll Hall of Fame. "I Want You" sums up, with a succinctness Springsteen himself had trouble finding, the anguish and longing of Bruce's early romantic ballads. The song joined the E Street set when Suki Lahav joined the E Street Band and Springsteen conceived the tune as a visual door opening to his set, as much as a musical prelude: He liked the way it looked as much as it sounded. The song began with a single spotlight on Suki playing those licks and the effect was ethereal, spooky. And for his part, Springsteen sang this tune with a sweet affection in his voice that in performance Dylan never came close to matching. "Then She Kissed Me" represented an entirely different sort of cover for Bruce and the E Streeters: This song was pure fun. Springsteen had yet to write a tune as playful as "Sherry Darling" and his set needed this sort of childish relief. Thematically the song fit in well with the early romantic ballads of the second record while musically it was Bruce's chance to actually remake a Phil Spector record, as opposed to the material on *Born to Run*, new songs that Bruce wanted to sound as if Phil had recorded them. "Pretty Flamingo" was a story song of the sort that fit perfectly into Springsteen's stage sets. Complete with a long intro, appropriate spotlights and background vocals, it allowed Springsteen a chance to expand his cinematic approach to his own song, showing how even an tired oldie could have life if approached with the right drama. C.R.C.

It's My Life
Action in the Streets
Prior to writing "Independence Day," Springsteen found himself onstage crafting a number of tales about breaking loose from the ties that held him to his past. The Animals' "It's My Life" served to sum up effectively what happened to Springsteen after he wrote "Growin' Up." Springsteen covered hundreds of songs by other artists in concert but no song sounded so much like it was written just for Bruce as this cut did and the E Street Band's powerhouse performance only served to make that point more apparent. "Action in the Streets" was added to the set to show off the Miami Horns, the four piece horn section that played with the band in 1976 and 1977, and, like "Paradise by the 'C'," it served to let the audience know that a party was in progress. This version is from the infamous Boston Music Hall show, the last round of dates Springsteen did before going into the studio to record *Darkness on the Edge of Town*. C.R.C.

Don't Look Back
Rendezvous
Preacher's Daughter
"Don't Look Back" is an outtake from *Darkness*, which was seriously considered for the record. Early acetates of the album contain the song and some promotional press issued at the time of the release listed the tune as being on the disc. As to why it was left off the album, Springsteen has never addressed this point. He was fond enough of the tune to play it in concert a number of times on the 1977 tour. Musically this cut most resembles Bruce's cover of "It's My Life," in that it presents a relentless driving chorus of vocals over squealing guitars. "Rendezvous" was also a *Darkness* outtake, and again a song that was played in concert as late as the *River* tour. Bruce gave this song away to Greg Kihn, who scored one of his biggest hits with a cover version that sounded very similar to the Springsteen outtake. Springsteen also taught the power pop group the Knack this tune, thinking it more appropriate for their sound than his. Springsteen additionally offered the Knack "Don't Look Back," but neither tune ever made it to an album. "Preacher's Daughter" was recorded during the *Darkness* sessions though thematically it most resembles "She's the One" from *Born to Run*. Some of the lyrics from this song would appear in the long introduction to "She's the One" in some shows on the *Darkness* tour. C.R.C.

Hearts of Stone
Talk to Me
For a few years at least, Southside Johnny was the voice of unheard Springsteen songs. After a nearly three year hiatus from recording because of the lawsuit with Appel, Springsteen was bubbling over with songs during the *Darkness* sessions, and according to some reports, recorded over 30 other songs not included on the finished album, a pair of which he gave to Southside Johnny. Here are Bruce's own versions of songs Southside later gave life to. In the case of "Hearts of Stone," Bruce's vocal was mixed out and Southside's vocal was placed over the basic backing track recorded by the E Street Band. E.F.

The Promise
A stunning encore for three months of the *Darkness* tour, "The Promise" was considered for *Darkness* and *The River*. Bruce himself introduced the song on the '78 tour by saying it would be included on his next album. Interpreted by many to be about the lawsuit with Mike Appel, like all great Springsteen material, its meaning is far more universal. Powerful and passionate, this version of "The Promise" from the *Darkness* sessions is one of Springsteen's finest works. E.F.

The Ties That Bind
Springsteen is one of the few performers who continually plays new compositions in concert, before they are recorded and released. In the summer of 1978, Springsteen wrote this song that would become the opening track to his next album, *The River*. First played live in November of 1978, this rehearsal, recorded at a soundcheck in Passaic, NJ two months earlier, bears little resemblance to the live or released arrangement. In some ways, this arrangement predates the kind of full frontal assult sound that Bruce would later use on "Roulette." E.F.

Chevrolet Deluxe
This cut is an unfinished rough demo tape presumably recorded in Springsteen's house during the period between *Darkness* and *The River*. Several takes exist though it was never played live and may not have ever been recorded by the E Street Band. This acoustic number harkens back to Springsteen's early John Hammond demo material. The lyrics cover some of the same ground Springsteen would later write about in "My Hometown." Like the acoustic version of "Thunder Road," "Chevrolet Deluxe" explores the dark side of a quest and the protagonist is a man who "can't keep his payments up." Using a car as a metaphor for transcendence is one of Springsteen's most frequent writing techniques and never was it more explict than on "Chevrolet Deluxe." C.R.C.

Stolen Car
The recording for *The River* album was as confusing as any Springsteen studio session ever got: Numerous songs were rehearsed in various styles and Springsteen wrote many of the songs in the studio. Though this alternate version of "Stolen Car" begins and ends sounding like the version released on the album, inserted into the song is a long segue that is one of the most revealing moments in Springsteen's work, a segue that portends the theme that would dominate the *Tunnel of Love* album, almost ten years later. In the middle of the tune the band backs off and Springsteen's voice is set into a dream sequence with his stark spoken word vocals jumping out from the mix. He describes getting married on the steps of Liberty Hall and how when he leans over to kiss his wife's lips he "felt it all slip through my fingers tips" and with that, the song breaks back into the protagonist on the road, attempting to

escape from the life that he knows he cannot commit to (an idea explored again in "Cautious Man"). The segue puts this song in an entirely new light and can be considered one of the most revelatory passages in Springsteen's unreleased work. C.R.C.

Point Blank
Loose Ends
I Wanna Be Where the Bands Are
Cindy
Rickie (Wants a Man of Her Own)
Mary Lou
Restless Nights

This early outtake version of "Point Blank" is from a 1979 rehearsal. Much harder than the released version and filled with poignancy, this version magnifies some of the bitterness that propelled this song in concert. "Loose Ends" also focuses on lost love but with a driving passionate vocal that reminds us of the *Darkness* outtake "Don't Look Back." The vocal performance on this song represents the most emotional singing Bruce Springsteen has ever done in the studio and it stands out as one of Bruce's most important unreleased songs. Like most of Springsteen's unissued material, this tune is about love and perhaps Springsteen's technique of writing as a form of therapy allows him to craft songs like this, but always finds him stopping short of releasing this material. Certainly most of *The River* outtakes are love songs and the same can be said for most of the outtakes from *Born in the USA*. "Rickie," "Cindy," and "Restless Nights" fit this category and while at times they seem like throwaways, their pop charm cannot be underestimated. "Cindy" is the sort of unrequited love song that could have been written by Lennon and McCartney, while "Restless Nights" would be the best song Tom Petty has ever written if Petty had authored it rather than Bruce. "I Wanna Be Where the Bands Are" was probably a throwaway done to tune the band up for more serious stuff but it is notable because of the catchy melodic guitar riffs and hand claps that fill the song. "Mary Lou" is essentially the same song as the B-side "Be True" with a slightly different chorus. Springsteen has said that "Be True" should have been on *The River* and if so the "Mary Lou" version should have been the one included since it is more direct and powerful than "Be True" itself. Comparing these two tunes, one almost gets the feeling that Springsteen again has attempted to depersonalize a song that had one source of inspiration. Outtake material from this era shows a strong influence of the Byrds on Springsteen's work and most of these outtakes are mid-tempo love songs, filled with jangly hooks. This was markedly different than the material that actually appeared on *The River* and while the merits of these essential outtakes are plentiful, these songs did not fit in with frat house tunes like "Cadillac Ranch" and "Crush on You." C.R.C.

From Small Things (Big Things One Day Come)
Downbound Train
Atlantic City

In 1982, Springsteen was home in New Jersey following a nearly year long world tour. And despite his vacation status, he played over 40 surprise club appearances around the Shore that year. "From Small Things," fits right in with the rock 'n' roll standards played at those club dates, and was eventually given to and recorded by Dave Edmunds. "Downbound Train" and "Atlantic City" represent both halves of the *Nebraska* sessions, the hard and soft of those rehearsals. "Downbound Train," familiar in its electric version on *Born in the USA*, is presented here in its acoustic form, as it was recorded along with the other acoustic tracks on *Nebraska*. "Atlantic City" is a survivor from the E Street Band's attempts to record electric versions of the *Nebraska* material, later scrapped in favor of the original acoustic demos. E.F.

Murder Incorporated
(Drop on Down and) Cover Me
My Love Won't Let You Down
Cynthia
Frankie
Sugarland
This Hard Land

Whether or not Springsteen ever came close to releasing it, a very different version of the *Born in the USA* LP was contemplated in 1983. It was a harder, more biting collection of songs, centered around "Murder Incorporated," a frightening look at violence on America's city streets. Any or all of these *Born in the USA* outtakes may have been considered for that hypothetical album, which thematically would have been more in line with *Nebraska* than the *Born in the USA* we came to know. The alternate "(Drop on Down and) Cover Me," is almost identical lyrically to the released track, but so different musically that it becomes an entirely new song. The relentless and driving "My Love Won't Let You Down" is a screaming search for love, with one of Bruce's best guitar solos. "Cynthia" and "Frankie" are two more of the simple and charming mid-tempo love songs Springsteen has always been reluctant to release. "Frankie" dates back to live performances in 1976 and was also recorded for *Darkness*. Clearly it is a song Springsteen remained interested in, but couldn't find a home for. "Sugarland" tells the story of a farmer who is forced to burn his own fields as his farm fails. The song was played twice on the *Born in the USA* tour in farmbelt cities Ames, Iowa and Lincoln, Nebraska. "This Hard Land," would have fit perfectly on *Born in the USA*, but despite its status as Max Weinberg's favorite song from the sessions, it went unissued. Some of the song's story would be reprised in an entirely different sound on "Seeds." E.F.

Man at the Top

Introduced in its first performance as "a song for an election year," "Man at the Top" is a touching self-examination of stardom by Springsteen. It was reportedly considered for release on *Live 75-85*, but bumped in favor of "Badlands." The song was played only twice, the first time at Alpine Valley, Wisconsin in July of '84, and at Bruce's first outdoor stadium show, at RFK Stadium, Washington DC, in August 1985, the source of this recording. Bruce never played the song again, though Nils Lofgren made the song a frequent inclusion in his solo shows. E.F.

Born in the USA

When Bruce Springsteen went onstage at the Bridge Benefit in Mountain View, he was the biggest pop star in the world yet he found himself unable to control the cooption of his music by politicians. Both the Democrats and the Republicans had used "Born in the USA" as if it were a jingoistic rallying point for their respective causes, and Springsteen found that his personal song had fallen into public domain. So when he performed this song acoustically and made it sound like an old blues number, he consciously took the tune back to its roots and reclaimed it for his own. Though only a few thousand fans saw the performance, and intially heard this version (though thousands more have heard it through the magic of bootlegging), it represented Springsteen's warning to those who had attempted to dilute his message. With its heavy bass sound and mournful chording, the acoustic "Born in the USA," like the acoustic "Thunder Road," is a song about the consequences we all face when we make the difficult choices life has to offer. C.R.C.

Lonely Teardrops

For the *Tunnel of Love Express* a number of cover songs were worked into the tour, including "I'm a Coward (When it Comes to Love)," but none worked as effectly as the old Jackie Wilson tune "Lonely Teardrops," first played in New York and then later in England. In the context of the *Tunnel* tour it became Springsteen's personal admission that he indeed was aware of the price that his level of stardom asked from him. The version of this song, however, was humorous and playful, and it was as if Springsteen had responded to his critics by dancing in their face and singing this rave-up. C.R.C.

Darkness on the Edge of Town
Tougher Than the Rest
Thunder Road

The Christic Institute benefit shows marked the first time Bruce Springsteen had performed acoustically by himself for a full concert since his performances around New York City back in 1973. And as if he hadn't tried a number of directions in his career already, Springsteen used this occasion to once again reinvent himself onstage and to recast some of his most famous, and most important songs. No alternative version in Springsteen's catalog is as stunning as the acoustic version of "Darkness on the Edge of Town" performed at these two shows. Nothing Springsteen had ever said or done suggested that this song even had an underside—seeing him perform it acoustically was like seeing Jimi Hendrix come back from the grave to play "Purple Haze" on a twelve-string. Springsteen's acoustic rendition of this tune was such a departure that even as the song developed and the lyrics became unmistakable, it was hard to imagine this song as "Darkness." Essentially Springsteen had taken his art, his form, back to his humble beginnings as a songwriter almost thirty years prior when he first strummed his acoustic guitar. "Darkness" sprang out from acoustic guitar strings and Springsteen sang it as if he had invented it on the spot, the way he probably invented many of the songs that he covered in those monumental early John Hammond demos. In contrast, "Tougher Than the Rest" seemed planned all along, as if the reason this song was put on an album was so that someday it could be performed acoustically. Done at the piano, the song serves as the epoch of Springsteen's career to the moment, a song not so much by him, as *of* him. Finally, there was "Thunder Road," also from the Christic shows, again done acoustically, but this time on the piano as opposed to the outtake from the *Born to Run* sessions. For the third time in his career, Bruce Springsteen made this song new. Though it was played on piano like this many times in 1975, Springsteen's vocals never had the playful quality then—it never sounded like fun—that he brought to the Christic rendition. Both in the outtake and the released *Born to Run* version "Thunder Road" was always a song about what seemed like a life and death struggle. Here, 17 years after the song was first written, Springsteen sang the song with a tenderness it had never had before, with a maturity he never even suggested with the early Hammond demos, and with so much assurdness you couldn't help but be bowled over. C.R.C.

ON COLLECTING

European titles abound

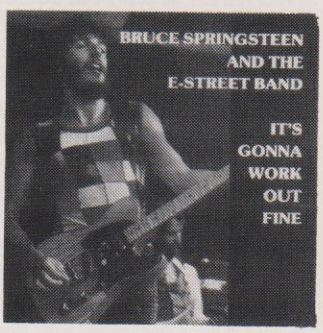
Bruce boot CDs now exceed 50 titles

By Jeff McDermott

For the benefit of our readers, Backstreets provides ratings of unauthorized releases currently in circulation. Don't write us asking where these can be obtained, because we don't know and we don't want to help those selling this illegal product to make a profit. Backstreets in no manner, shape or form endorses these recordings. These reviews are provided by our columnist solely for informational purposes, an it is our belief that you'd be better off not spending so much money on products of this sort, as over time legitimate collectibles have proven to be much more valuable and in demand. But despite these words of warning, some collectors will still seek this material out, and for those collectors, our reviews should help you steer clear of the real losers. Unauthorized CDs are growing in numbers and with that growth, expect some real ripoffs — our word of advice is let the buyer beware, and demand to listen to material before you buy it. Each title here has been rated for packaging, performance and sound quality on a scale of one to ten, one being awful, and ten being quality generally found in legitimate releases.

•Hands Towards the Sky
(Lobster Records)
Packaging: 6
Sound Quality: 8
Performance: 10
This 3 CD set has substantially less noise and distortion than either of the two previous releases of this essential radio broadcast from the Roxy in Los Angeles, July 7, 1978. It is also more clear, dynamic and contains nearly 15 minutes more than At the Roxy, including the final encore of "Twist and Shout." and more between song dialogue. I guess this show keeps getting released because just like the 1973 Main Point show, it was a night to remember. This Italian import has an eight page booklet of fuzzy, blue-tinted photos, and really ugly cover art. With better packaging, this would rate five stars, but despite that, you will not find any dropouts or buzzes on this incredible sounding CD.

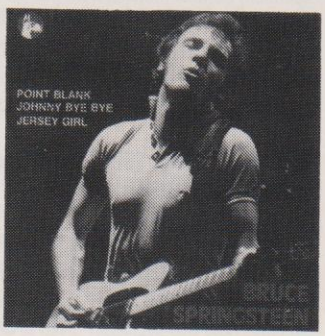
•Backstreets
(Chapter One Digital Recordings)
Packaging: 4
Sound Quality: 5
Performance: 9
It is a real shame that such a great show from a good FM stereo broadcast (Roxy LA, Oct. 18, 1975) is mastered from a lousy record. Despite the occasional surface noise and skip on this 104 minute set, there are some great moments. A beautiful rendition of "Pretty Flamingo" and an exceptional "Kitty's Back" are just two of the highlights. Bruce also covers "Goin' Back," introducing it as the first song he ever learned to play when he was 15 years old. The fidelity is not the best, with almost no low-end bass, but the CD is surprisingly undistorted. For some reason the officially released "Santa Claus" has been tacked on the end of the second disc. Nice color cover photo. Too bad it was taken nine years after the show.



•It's Gonna Work Out Fine
(Scorpio Records)
Packaging: 6
Sound Quality: 7
Performance: 8
Although this single eleven-song disc from Atlanta, August 23, 1975, captures more of the show in much better quality than the previously available double album, it does omit the essential "Kitty's Back" and its "spaceman" intro. "Does This Bus Stop at 82nd Street?" is a great heavy band arrangement, and the title track is another plus to this set, neither of which were included on the double vinyl boot. Although the 72 minute disc is missing "Sandy," "Born to Run" and "She's the One," the improved quality, hot covers of "Then She Kissed Me" and "Every Time You Walk in the Room" (not listed on the cover), and the 2 previously unbooted tunes make it a worthwhile disc.

•Music Publisher's Demos 1972
(Quality Compact Productions)
Packaging: 3
Sound Quality: 7
Performance: 8
This CD is much better quality than the previous Laurel Canyon Demos or The Early Years Vol. One. Now if someone would only issue the Hammond demos in this quality. The disc contains all 14 demos (four more than Laurel Canyon), in much improved quality. Unfortunately, the single green/black cover photo leaves much to be desired in terms of packaging, which could stand some detailed explanation of the songs enclosed.

•We Had Too Much to Drink Last Night
(Scorpio Records)
Packaging: 6
Sound Quality: 8
Performance: 9
The closing 102 minutes of the infamous "Are you loose?" bomb scare show are dynamically captured here on 2 CDs. It is unfortunate that the first part of the show was not included on another disc (though only a poor audience recording exists of that portion), but what is there is a great version of "Little Queenie," an especially original "E Street Shuffle," a hot "Saint in the City," and above all Bruce and the band's raucous interplay which make this a set worth listening to. Possibly due to a visit to the bar during the break following the bomb scare, Bruce and the band are especially fresh and spontaneous on piano and arrangements. Steve and Clarence are more vocal than usual on pieces such as "Kitty's Back." Bruce's explanation of the origins of "Rosalita" are worth hearing. Later, Steve's guitar string breaks before "Sha La La" and he insists on singing instead of playing.



•"Point Blank" EP
(Great Dane/Follow That Dream Magazine)
Packaging: 7
Sound Quality: 7
Performance: 8
The 12th issue of Follow That Dream, an all-Italian, Springsteen fanzine includes a 3 song CD excerpt from Los Angeles, August 24, 1981. The untitled disc comes in a full color sleeve and contains a captivating version of "Point Blank," and also great performances of "Johnny Bye Bye" and a Tom Waits guest duet on "Jersey Girl." Put out in collaboration with Great Dane Records, this bonus CD is longer and better quality than the mag's first bonus CD *Good Rockin' Tonight*. Too bad for English speaking

fans that Follow That Dream is only published in Italian, because from the photos, story layouts and free CDs, it seems a bargain for the lire.

•Greetings From California EP
(Great Dane/Follow That Dream Magazine)
Packaging: 5
Sound Quality: 8
Performance: 10
The latest issue of *Follow That Dream* includes the first release from the now famed Christic Institute benefit shows last October. It compiles five songs: "Darkness on the Edge of Town," "Thunder Road," "Tougher Than the Rest," "Tenth Avenue Freeze-out" and "Across the Borderline," mostly from the second show in the best audience recording quality yet found on a Springsteen boot CD. The whole show will certainly turn up on CD in the future, but until then, despite not including any of the new songs, this EP is a great snapshot of the show.

•And the Band Played
(Swinging Pig)
Packaging: 7
Sound Quality: 8
Performance: 10
The first thing you notice about this 51 minute disc from Cleveland, February 18, 1974 is the complete lack of tape hiss. This incredibly dynamic stereo soundboard recording was digitally transferred using the NoNoise, which is simultaneously the disc's greatest strength and only weakness. On the plus side, the performance has good stereo separation, incredible dynamics and deep bass, but on the down side, the concert ambience (vocal and drum echo), and some of the high end is lost during the digital noise reduction process.

The negatives make it a notch below a great disc like You Mean So Much to Me, but the lack of noise puts it a notch above. The cover uses a '74 ear photo, which folds open to another nice concert shot. Highlights include a much slowed down "E Street Shuffle," and of course, the wonderful title track, which makes its first appearance on CD. Another interesting event includes a long drum and bass solo during the "Rosalita" break. Compared to the earlier album by the same name, the piano and organ are more discernable on the CD.

•Rock and Roll is Here to Stay
(Eagle Records)
Packaging: 6
Sound Quality: 3-6
Performance: 8
This 117 minute, 2 CD effort compiles many of Bruce's famous in concert cover songs in one set. The quality is mostly decent, but does vary based on the source. Of the 27 songs, only a few are hard to find, but those are presented here in their best bootleg quality to date. "Party Lights" "New Orleans," "Sea Cruise," "She's Sure the Girl I Love," "Proud Mary" and "I Don't Want to Hang Up My Rock 'n' Roll Shoes" are a few of the great numbers included. If you want to have this cover material on CD or if you want a decent sounding set of classic rock 'n' roll covers by Bruce, this may be the set to get, though it is likely that someone else will attempt to compile the ultimate covers collection. One of the better recent packaging efforts, with color photos and liner notes.

•Sha La La
(Papillon Records)
Packaging: 5
Sound Quality: 8
Performance: 9
The ugly cover and cheap song list insert do not suggest that maybe the best sounding 1975 show available on CD is contained within. This 135 minute 2 CD set from Philadelphia, December 28, 1975, opens with a beautiful, slow version of "Tenth Avenue Freeze-out." Bruce is in great spirits, and brilliant covers of "Pretty Flamingo," "It's My Life" and the title track are just a few of the highlights. Superb sound quality, a fantastic set list, and an impassioned performance combine to give high marks to this set.

•Lost in the Flood
(Triangle Records)
Packaging: 4
Sound Quality: 3
Performance: 7
Opening with an almost hurried version of "Tenth Avenue Freeze-out," this poor audience recording from Amsterdam, November 22, 1975, is for completists only. Why the CD manufacturers would choose to put this particular tape on disc is hard to figure. The show itself is not notable and the quality of the recording is crap. This 1975 show (with a *Born in the USA* tour cover photo) is to be avoided at all costs. A real piece of crap.

★★★★★
All Those Years
Born in the Studio
Piece De Resistance
The Saint, The Incident and the Main Point Shuffle
Tunnel of Love Express Tour
You Mean So Much to Me

★★★★
Agora Club, Cleveland Ohio
And the Band Played
The Bosses Birthday Party
Greetings From California
Hands Towards the Sky
In the Midnight Hour
It's Gonna Work Out Fine
Live at the Allen Theatre
Live in the Promised Land (Masters Plus)
Oh Boy
Radio Waves
Saint in the City
Sha La La
Smalltown Boy
Torn and Frayed
We Gotta Get Outta This Place
We Had Too Much to Drink Last Night

★★★
At the Roxy
Forced to Confess
Live at the Bottom Line
Live in the Promised Land (Orig. Issue)
Music Publishers Demos 1972
Point Blank EP
River Outtakes
Rock and Roll is Here to Stay
Summer Night
Thundercrack
Tunnel of Lust
You Better Not Touch

★★
Backstreets
Born to Be the Boss
Darkness/River Outtakes
The Early Years, Vol. One & Two
Fantastico Bruce
Good Rockin' Tonight
Hi Bruce
Laurel Canyon Demos
Live and Unreleased 1971/79
Live at the Matrix, Vol. One & Two
Mr. Outside
Streets of Life

★
At the Edge of Darkness
Live at the Roxy
Live at Winterland
Live in Shoreline
Live in Troy
Lost in the Flood
Meeting Across the River
Son You May Kiss the Bride

back issues

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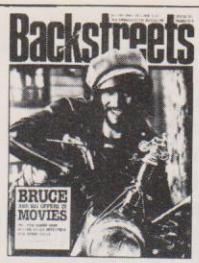

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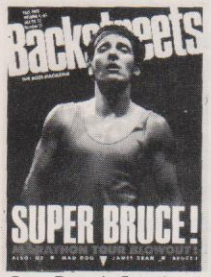
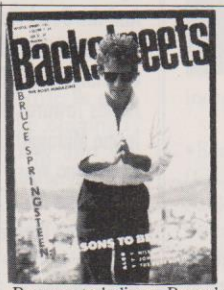
Rockin' the world — the Boss Club; tour update; REM int. **#14 $5**



SuperBruce!: Complete tour report; Sun City int.; Bruce's guitars; Mad Dog int.; U2. **#15 $5**



Reasons to believe: Bruce's political message; The Boss body; Nils Lofgren int.; Fogerty. **#16 $5**

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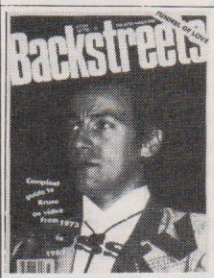

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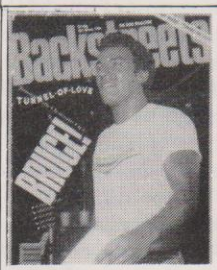

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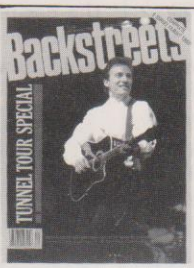

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CLASSIFIEDS

PERSONALS

GOTTA HAVE MY BRUCE JUICE! NEED INFO/ tickets for any East Coast location. Please help! (718) 966-5751. Michelle or Jeff.

IN 1991 BLIND FAITH WILL GET YOU KILLED! Hello to my friends, Darren Scarpa and Ursula Beukenex. New female tramps wanted. Write to: Johnny, 5200 Lindermann Ave., Racine, WI 53406.

LEAD VOCALIST/GUITARIST, 21 YEARS OLD, looking for musicians to jam with, cover and originals. Influences: Springsteen, U2, etc. Write to: Bill McGraw, 912 S. Webster Ave., Scranton, PA 18505.

IN OUR DREAM OF ONE PEACEFUL WORLD, WE ARE all together. (Hey Lisa, write already! Love, Dana Dog.)

TO OD, "IF I HAD ONLY ONE FRIEND LEFT, I'D want it to be you." Thanks for everything. Love, Doug.

GROWING UP. . . "I BROKE ALL THE RULES, strafed my old high school". . . So long high school, here comes college. Randi.

CONGRATULATIONS SOUL ENGINES ON YOUR NEW CD **Ghosts on a Landscape**, it sounds great! A contract is imminent! I'd like all of you Bruce tramps worldwide to have my new address to keep writing those wonderful letters: Darren Scarpa, 27 Alder St., Jersey City, NJ 07305-4836.

"MICHELE: TO SAY I'LL MAKE YOUR DREAMS come true would be wrong, but together we will help them along. 7/5/91. Love Theo."

CATCHING RIDES TO THE OUTSKIRTS, TYING faith between my teeth, longing for my old beloved lake house, getting wasted in the heat. (Hiding on the summit Backstreets.)

ANN-MARIE: CONGRATULATIONS ON 'BARBARA'! Wishing you the best of everything in the future. Love Andrew xx.

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HAVE PASS, WILL TRAVEL: LOOKING FOR BRUCE tickets anywhere Southwest Airlines flies. Carol Kerns, 17717 Vail #924, Dallas, TX 75287.

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WRITER LOOKING FOR SPRINGSTEEN FANS (24 OR older), with working class roots willing to articulate how their interest in Bruce/his music significantly changed their lives and aspirations. May become material for a book. Please send a short (one page or less) letter to: R. Todd Erkel, 2410 Shady Avenue #2, Pittsburgh, PA 15217.

BRUCE LIVE TAPES FOR TRADE. LOW GENERATIONS only. Write to: Marten Wennberg, Folvagen 50, S-17539, Jarfalla, Sweden.

TRADE: HIGH QUALITY DYLAN FOR SAME OF Bruce. Send lists. Ray Miller, 26 Sinclair Ave., St. Thomas, ON, N5R 3A8, Canada.

WANTED: WE ARE THE WORLD CD. WRITE OR CALL Jack at: 3401 Fairpark Blvd. #F-303, Little Rock, AR 72204. (501) 568-5003.

SPRINGSTEEN AUDIO AND VIDEO TAPES TO TRADE. Your list gets mine. Greg Lausch, 44 Eastford Ct., Baltimore, MD 21234.

WANTED: BRUCE PEN PALS. RESPONSE GUARAN- teed! Mari Vuoriheimo, Lainlukijantie 6, 00690 Helsinki, Finland.

WANTED: 10/19/74 UNION COLLEGE SHOW AND other tapes '73-'75. Trades. Bob Wilbert, Box 762, Rehoboth, DE 19971.

HELLO WORLD! BRUCE/U2 COLLECTIBLES AND worldwide contacts wanted. Tom Brock, 569 North Landing Road, Rochester, NY 14625.

NO SALES. TRADES ONLY. NO EXCEPTIONS. YOU know the rest. Taper? Contact us. JEMS, PO Box 11081, Tacoma, WA 98411.

FOR SALE

POSTERS, ETC. SASE. M. JELDE, 4407 WILSHIRE Blvd. #311, Mound, MN 55364.

PHOTOS: AMNESTY AND TUNNEL TOURS. ALL photos taken from 1st row. As seen in Backstreets. Send for free sample. Enclose SASE. David Denenberg, 2445 Peret St., Philadelphia, PA 19130.

BOSS PINS

Pink Cadillac Pin

Four colors, pinstriped in gold. Very attractive.

'57 Chevy Pin

Yellow, with gold. Great detail. Whitewalls.

Sneakers Pin

Classic black and white. As hung from the guitar.

Backstreets
THE BOSS MAGAZINE

Backstreets Pin

Red and gold magazine logo. Show your support.

Jukebox Pin

Looks like a Wurlitzer 1015. Fantastic detail and color.

All pins are **$5 each** or **$16 for four.** Specify style. All designs also available as keychains for **$6 each.** Add **$1** per order shipping in the US and Canada, $2 Overseas.

Backstreet Records Pins
PO Box 51219 Seattle, WA 98115

RATES

CLASSIFIED RATES: RATES ARE $1 A WORD for each word with 10 words or $10 minimum for all commercial ads, trades, wants, for sales, or tapes. Ads that have no commercial intent, including pen pals, messages and the like are only 50 cents per words, ten words minimum. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. Backstreets assumes no responsibility for any advertisements in the magazine. Please write our Consumer Services Department if you have any problems with an advertiser. Send all ads to Classifieds, Backstreets, PO Box 51225, Seattle, WA 98115. Thanks.

SUPER BRUCE! ABSOLUTE BEST QUALITY BOSS video from '73-'90 including recent LA acoustic shows! Send SASE for list to: TV, Box 1456, Pacific Palisades, CA 90272. (PS — I'm seeking Bruce autographs.)

ORIGINAL OFFSTAGE PHOTOS. BRUCE, OTHERS. Box G, McKenna, WA 98558.

RARE SPRINGSTEEN COLLECTIBLES! READ ABOUT it in "On Record" or "On CD"? Find it in Goldmine, America's largest CD and record marketplace. A new issue every two weeks, with special Springsteen "For Sale" and "Wanted" categories. Free sample, or 13 issues for $22 (US only). Goldmine, Department BKL, 700 E. State St., Iola, WI 54990.

'76 YELLOW CADILLAC ELDORADO CONVERTIBLE. One of 400 made. (218) 728-5754. No rust.

FOR AUCTION: SELLING PART OF COLLECTION. Send SASE to: K. Mendoza, 91 Carlton Club Dr., Piscataway, NJ 08854.

SPRINGSTEEN RARE CD GUIDE: $3.00 ($4.00 foreign), cash or M.O. to 100 New State Hwy., Suite 295, Raynham, MA 02767.

KBFH CD WITH "BISHOP DANCE." $150. 526 E. Highland Ave., Villa Park, IL 61081-2705.

RARE COLLECTIBLES! IMPORTS, POSTERS, 45S, etc. For a complete list and details send $2.00 to: Collectibles, 23 Hillside Terrace, Shelburne, VT 05482.

AUCTION: ULTRA-RARE ORIGINAL 1975 BOTTOM Line concert poster. Gabrielle (703) 590-2826.

SPRINGSTEEN COLLECTION. FOR LIST SEND SASE. Rose, PO Box 34752, Phoenix, AZ 85067.

GET MORE INFORMATION ON NILS LOFGREN. English magazine **Cry Tough**. Write to: Susanne Cernic, Koenigsberger Platz 6, W-7034, Gaetringen, West Germany.

FACTORY FANZINE. FOUR ISSUES A YEAR. SUB- scription $12 Europe, $16 rest of the world. #5 is out! Lassi Eskola, Vahaniityntie, 19A1, 00570, Helsinki, Finland.

ONE-OF-A-KIND SPRINGSTEEN RARITIES. Handwritten poems, letters, foreign 45s, records and anything imaginable. Everything guaranteed authentic, no boots. Blinded US stock 45 w/ ps, m-/m-, $800. Alan Glaser, 199 Elm St. Somerville, MA 02144.

RARE SPRINGSTEEN RECORDS FOR SALE. SEND two dollars and SASE for list of rare Bruce records for sale at auction and fixed price. Also, list of other rare collectible 45s and albums. New list published every other month. "Bruce List," PO Box 97, Havre de Grace, MD 21078.

BIRTH OF BRUCE! OFFICIAL BIRTH CERTIFICATE of Bruce! From Long Branch to you! Only $10 to T.P.A., 13802 Braddock Springs #B, Centreville, VA 22020.

The Backstreets Subscriber Bulletin Board

To use any of the subscriber services listed here, simply complete the appropriate section(s) and mail entire coupon (or xerox or facsimile) to: BACKSTREETS, Subscriber Services, PO Box 51225, Seattle, WA 98115. Allow 6 weeks for processing.

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To start a subscription to Backstreets simply check the appropriate box below, then print your name and address at the bottom. Your subscription will start with the next issue.

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Change of Address

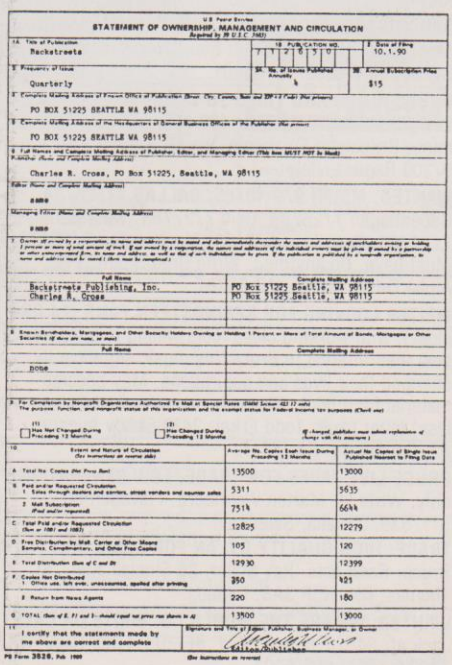
If you're planning a move, please attach your mailing label here (or attach old address) then print new address at the bottom. Send early to ensure continuous service.

Be sure to complete this section in addition to any of the sections above. Please print.

Name _____
Address _____
City _____ State _____ Zip _____
Total Order $_____ ☐ Payment enclosed
(All Canadian and overseas orders must be paid with US funds)
☐ Bill my charge card. ☐ VISA ☐ Mastercard ☐ Eurocard
Card number _____ Expiration date _____
Signature _____
(Charge numbers must have either 13 or 16 digits)

BACKSTREETS COLLECTION 1-9

THE FIRST NINE ISSUES OF BACKSTREETS ARE COMPLETELY SOLD-OUT, AND NOW VALUED AT OVER $200. BUT DON'T WORRY, YOU CAN GET A REPRINT OF THE FIRST NINE ISSUES OF BACKSTREETS, INCLUDING ISSUE NUMBER ONE. OVER 100 PAGES OF GREAT BRUCE INFORMATION, ALL IN ONE VOLUME. THIS ITEM WAS PRINTED FOR DISTRIBUTION WITH THE BACKSTREETS BOOK, AND WE'RE ARE NOW OFFERING OUR REMAINING SUPPLY FOR ONLY $12 EACH, PLUS $3 SHIPPING. SEND CHECK, MONEY ORDER, OR CREDIT CARD INFO TO: BACKSTREET RECORDS, PO BOX 51219, SEATTLE, WA 98115.



STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

1A. Title of Publication	Backstreets
1B. Publication No.	7 1 2 5 3 0
2. Date of Filing	10.1.90
3. Frequency of Issue	Quarterly
3A. No. of Issues Published Annually	4
3B. Annual Subscription Price	$15
4. Complete Mailing Address of Known Office of Publication (Street, City, County, State and ZIP+4 Code) (Not printers)	PO BOX 51225 SEATTLE WA 98115
5. Complete Mailing Address of the Headquarters or General Business Offices of the Publisher (Not printer)	PO BOX 51225 SEATTLE WA 98115
6. Full Names and Complete Mailing Address of Publisher, Editor, and Managing Editor (This item MUST NOT be blank)	Publisher (Name and Complete Mailing Address): Charles R. Cross, PO Box 51225, Seattle, WA 98115 Editor (Name and Complete Mailing Address): same Managing Editor (Name and Complete Mailing Address): same
7. Owner (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given. If the publication is published by a nonprofit organization, its name and address must be stated.) (Item must be completed.)	Backstreets Publishing, Inc. — PO Box 51225 Seattle, WA 98115 Charles R. Cross — PO Box 51225 Seattle, WA 98115
8. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages or Other Securities (If there are none, so state)	None
9. For Completion by Nonprofit Organizations Authorized To Mail at Special Rates (DMM Section 423.12 only)	The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes (Check one)

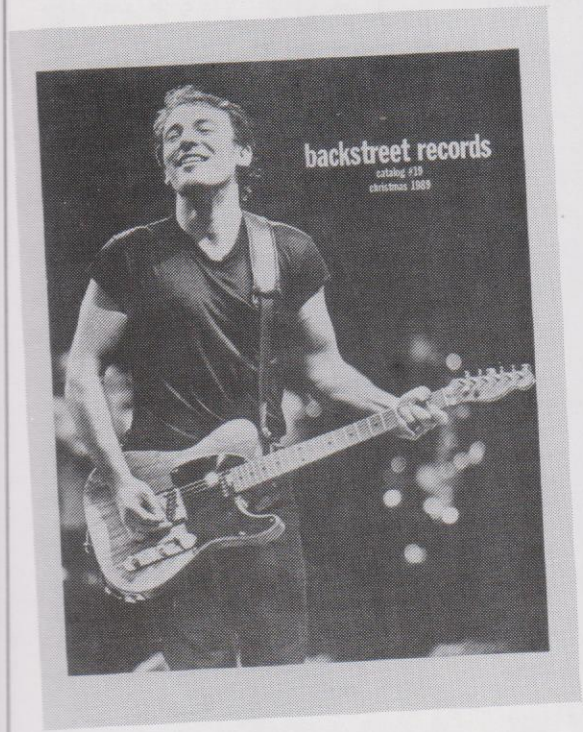
☐ (1) Has Not Changed During Preceding 12 Months ☐ (2) Has Changed During Preceding 12 Months

If changed, publisher must submit explanation of change with this statement.

10. Extent and Nature of Circulation (See instructions on reverse side)	Average No. Copies Each Issue During Preceding 12 Months	Actual No. Copies of Single Issue Published Nearest to Filing Date
A. Total No. Copies (Net Press Run)	13500	13000
B. Paid and/or Requested Circulation 1. Sales through dealers and carriers, street vendors and counter sales	5311	5635
2. Mail Subscription (Paid and/or requested)	7514	6694
C. Total Paid and/or Requested Circulation (Sum of 10B1 and 10B2)	12825	12279
D. Free Distribution by Mail, Carrier or Other Means Samples, Complimentary, and Other Free Copies	105	120
E. Total Distribution (Sum of C and D)	12930	12399
F. Copies Not Distributed 1. Office use, left over, unaccounted, spoiled after printing	350	401
2. Return from News Agents	220	180
G. TOTAL (Sum of E, F1 and 2 - should equal net press run shown in A)	13500	13000

11. I certify that the statements made by me above are correct and complete. Signature and Title of Editor, Publisher, Business Manager, or Owner: Charles R. Cross

PS Form 3526, Feb 1989 (See instructions on reverse)



COLLECT THE BOSS!

Backstreet Records is your source for Bruce collectibles of every kind, from T-shirts to rare picture sleeves. Our catalog is published five times a year, and each issue is chock full of the best in Springsteen rarities. We've got all the posters, all the B-sides and an ever-growing collection of CDs as well. When you buy from Backstreet Records, you know you're getting only 100% official and authorized collectibles from all over the globe.

We pride ourselves on our service at Backstreet Records, because we're collectors ourselves and we know how collectors should be treated. We're always happy to search for your wants and answer any questions you might have about any Springsteen item. Everything we sell is backed up by a no questions asked, money back guarantee. As our customers can attest to, we offer prompt, courteous service to the US, Canada and overseas.

Besides mail order, Backstreet Records can be reached by phone of FAX for immediate orders. Our phones are answered from 10-5 Pacific time at (206) 728-7603 and our FAX line is always open at (206) 728-8827.

If you're a collector of Bruce Springsteen or related artists, this is the store and the catalog for you. To get on our mailing list, all you need to do is send $5 in the US and Canada (or $8 for airmail overseas) and we'll put you on for a year. You'll get five catalogs over the course of a year, including our annual Warehouse Clearance catalog which is packed with one-of-a-kind magazines, singles and LPS.

To get on the catalog list for one year, send a check, money order or your credit card information to Catalog Requests, Backstreet Records, PO Box 51219, Seattle, WA 98115. If you'd like to receive the current catalog, send $1 in the US ($2 overseas) to the same address and we'll rush you our latest catalog. We guarantee that you'll find our service first-rate and that our staff is ready to help you in any way they can.

BECOME A SUPERSUB

Backstreets is seeking the support of a few of our subscribers to become supporting members. It's not for everybody, but for those serious fanatics who make the Boss part of their daily life, we think it's just the answer to your Boss fix.

Many of our subscribers have asked for years if they could get the magazine first-class and in protective envelopes and they have offered to pay extra for these services. Because of the way magazines are produced, these services are very expensive and take lots of raw labor to process. But as part of our SuperSub program we're offering supporting subscribers these services and more. Adding up all the services we're offering one gets more than three times the cost of service. Because of the cost of international mail, the SuperSub can only be offered in the US.

A SuperSub entitles one to:

• **First-Class Subscription to Backstreets.** All issues of Backstreets will be mailed to you first-class the instant they come off the press. They will be mailed in protective mailing envelopes and quick and speedy delivery is guaranteed. (Normally no first-class subscriptions are available.)

• **First-Class Subscriptions to Backstreet Records Catalogs.** All Backstreet Records catalogs will be rushed to your door first-class the moment they come off the press. This speedy service will allow you to take advantage of one-of-a-kind items for sale, giving you the jump on rarities. (Normally no first-class service is available.)

• **Automatic Subscription to All Hot Sheets.** Backstreet Records publishes a Hot Sheet approximately 15 times a year updating deletions, additions and corrections to the catalogs. You will be mailed all Hot Sheets first-class allowing you first shot at any brand new items. (Normally no such service is provided.)

• **Exclusive Collectors-only Staff T-shirt.** Our SuperSubs will be supporting members of the magazine and as such we've printed up an absolutely gorgeous t-shirt exclusively for them that says "Backstreets Staff." This beautiful t-shirt will not be made available to the general public and will only be given to SuperSub members.

• **Automatic Personalized Xmas Cards.** Each year we'll ship these to show our thanks to you, along with a special "gift" each year.

• **Automatic renewal of your subscription.** You'll never need to worry about renewing again — all SuperSubs will be billed each year so continued uninterrupted service is guaranteed. (Normally we can't bill for renewals.)

• **A free personal classified ad in each issue.** All SuperSubs will be allowed one free classified (20 word limit) in each issue of Backstreets (no "for sale" ads are included in this deal — only trades, pen pals and the like). This alone is worth over $40 a year.

• **Boss Hotline Use.** SuperSubs will get 24-hour access to all the latest breaking Boss news on their private hotline — not the same number given out to regular Backstreets subscribers. This service alone is worth its weight in gold.

The price for all these services is $50 a year. That's a lot of money but we think the services more than make up for the cost.

This is obviously not for everyone (of course, regular subscriptions are still available), but we think this service is tailor-made for the serious Bossaholic and will more than pay for itself in convenience and service. We can't transfer any current subscriber over to a SuperSub easily so there is no conversion but what we can do is, if you sign up for SuperSub, we can turn the rest of your present normal subscription into a gift for anyone you ask (and send them a personalized card letting them know).

To sign up for a SuperSub, send your check, money order or credit card info, along with your name, address and phone number and your t-shirt size (M, L or XL) and we'll start you off ASAP by sending your "staff" shirt, the SuperSub packet and the unlisted phone number to the Boss Hotline.

Send to SuperSubs, Backstreets Subscriber Services, PO Box 51225, Seattle, WA 98115. If you're a current normal subscriber also enclose your mailing label and let us know if you'd like us to continue your present subscription or give it as a gift to someone else.

OFF THE WALL